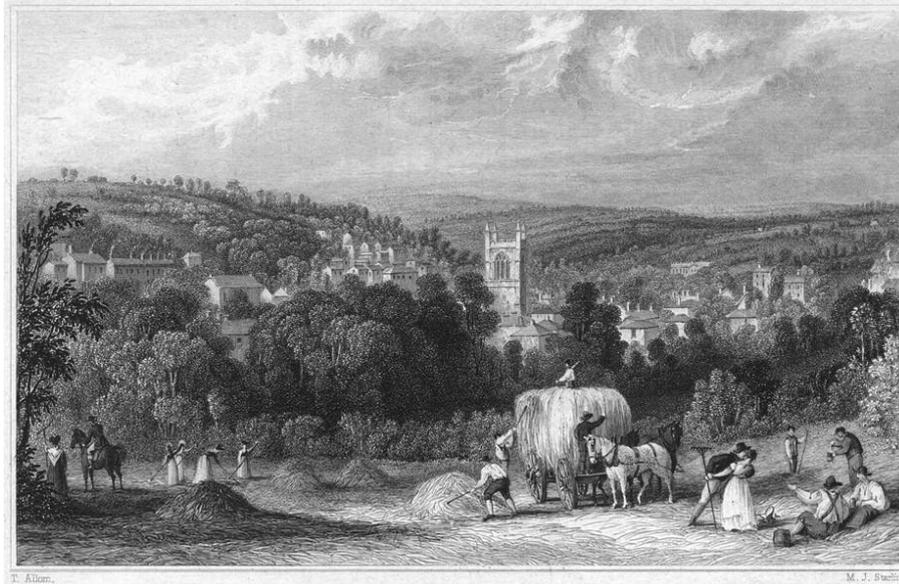


# St Petroc's Church, Bodmin

## Conservation Management Plan



**Paul Holden, FSA**

**August 2022**

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Figure 2 (Cover, bottom) Photographic View, c.1955 by George Ellis

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## 2. Preliminaries

### 2.1. Message from the PCC of St Petroc's, Bodmin

**The Rector and PCC of Bodmin welcome this Conservation Management Plan, having adopted it in full at the PCC meeting on....., and is committed to using it for guidance in developing future policies and plans.**

2.2. Under the *Guidance for Major Churches* issued by the Church Buildings Council (March 2007, updated August 2016) a major church might be 'originally parts of monastic institution', or of 'medieval origin'.<sup>1</sup> St Petroc's church falls into both these categories and as such is high in architectural, artistic, historical and archaeological significance, which is recognised by its Historic England listed status of Grade I. As such it retains high importance to the worshipping congregation, the local community and, as a visitor attraction, for the general public. The church is a large complex building that is positioned in the heart of the town and as such is a defining visual icon and an important building in the urban development of Bodmin and with Cornwall as a whole.

2.3. The aim of this Conservation Management Plan (CMP) is to support the PCC in

- Understanding the church building and site and its use by the community by drawing together information (including documents and physical evidence) in order to present an overall description of a place through time. This includes some understanding of the church and site today, how it is used and perceived, and identifies some areas for further research.
- Assess its significance both generally and for its principal components, on a local, national and international level.
- Define potential and constraints by identifying issues affecting the significance of the site and building remains, or which have the potential to affect them in the future.
- Some assessment has been made as to understanding its future management, use or alteration. If possible this significance should be enhanced through implementation

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<sup>1</sup> [https://www.churchofengland.org/sites/default/files/2018-11/CCB\\_Conservation-Management-Plans.pdf](https://www.churchofengland.org/sites/default/files/2018-11/CCB_Conservation-Management-Plans.pdf) accessed 1 March 2022. This guidance is issued by the Church Buildings Council under section 55(1)(d) of the Dioceses, Mission and Pastoral Measure 2007.

of these policies.<sup>2</sup> More could be done on this element however a guide to action points is presented in Table 5.

2.4. This Conservation Management Plan has been adopted by the Team Ministry of St Petroc's, Bodmin, and will be used as the basis of a continuing management regime.

2.5. This report draws on many primary and secondary source materials which are listed in the footnotes and laid out in the bibliography (section 19).

2.6. The parish church papers were deposited in the County Record Office (now Kresen Kernow) in 1979 (accession 3824) and 2000 (accession 5859).

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<sup>2</sup> *ibid.*

### 3. Introduction

3.1. This plan has been written by Paul Holden, MA, FSA. After working for the National Trust for 20 years, Paul is now a Heritage Consultant compiling various heritage reports and statements. In this capacity he has written sections of the CMP for Lanhydrock and a conservation statement for Carclew, near Truro and Trecice, near Newquay.

Paul is chairman of the Truro Diocese Advisory Committee and Church Uses Committee; vice-chair of the Truro Cathedral Fabric Advisory Committee; President of the Cornwall Family History Society and the James M MacLaren Society; research Fellow of Plymouth University and editor for various academic publications. He has published and lectured widely in the fields of heritage, architectural history and curatorship.

3.2. This project (as agreed with PCC) represents 32-days work (16 weeks, 2 days per week). The limited budget has, in part, been overcome by the very generous support of those with prior knowledge of the building. The author would like to acknowledge the help of Barbara Brittain, Paul Cockerham, Bryan Hammond, Paul Holley, Jonathan Mann, Andrew Sadleir, Paul Scoble and Michael Swift. Particular thanks go to Jo Mattingly who selflessly shared her detailed research and extensive knowledge – this report has been made far better with her input. The author would like to thank all those who responded to the well-attended in-person consultation process on 4/5 July 2022 and to all comments received on the draft of this plan presented on 7 July 2022.

3.3. This Conservation Management Plan has been written following the guidance in the draft guideline *Conservation Management Plans: Guidance for Major Churches* by Dr Joseph Elders of the Council for Care of Churches (consultation draft, 2006).

3.4. This Conservation Management Plan has been written in 2022 to inform future change within the church. The plan should be used in association with other key documents held by the church including external reports which might include statements of significance and need, church inventories and/or log books and quinquennial inspection reports.

3.5. For ease of use and access this report is in gazetteer format. Seven key areas have been identified – these are

- Chancel and sanctuary (east) (section 9)

- St Maurice's chapel (section 10)
- Tower (section 11)
- North aisle (section 12)
- West end (section 13)
- South aisle (section 14)
- Lady Chapel (south east) (section 15)

Each section will contain the same sub-headings and direction will be given to cross referencing of text, illustration, appendices and bibliography.

3.6. It should be stated that, because of limitations on time, no attempt has been made to contextualise the church fittings with events in time or with liturgical conventions. For example, no explanation has been given as to why box pews fell out of favour or why the pulpit was positioned in a certain place in the building.

3.7. It is expected that the policy section of this plan will be developed further by the PCC and that actions affecting the historic layers and integrity of the building will be explored with the DAC.

3.8. It is of note that items listed in the gazetteer are as seen in those specific locations on 4 and 5 July 2022. No responsibility for later movement can be accepted by the author.

## 4. Understanding the place

4.1. The town of Bodmin was mentioned in the 6<sup>th</sup> century, the earliest note of the borough is in a Pipe Roll of 1190 when it appears as the most important tin market town in Cornwall. The earliest known charter dates to the 13<sup>th</sup> century, with Royal Confirmation in 1285.

4.2. St Petroc's Church is designated by Historic England as a Grade I Listed Building (1355166) (see section 20.6.). It occupies a site to the west of the pre-Norman (possibly 6<sup>th</sup> century) Benedictine monastery which was re-founded as an Augustinian house in c.1124.<sup>3</sup> Few above ground sections of the priory survive. The parish church was built once St Petroc's was re-founded on a separate site in the early 12<sup>th</sup> century.

4.3. A parish church first appears during the Norman period, however little of this building remains intact. Surviving accounts and contracts indicate that the church was rebuilt during the late-15th century. Any Norman fabric that survived the 15<sup>th</sup> century is likely to have been lost during further major renovations and a partial re-builds during the 19th century.

4.4. The church lies at the eastern end of the medieval core of the town of Bodmin (SX 07313 67034) within the parish of Bodmin. The churchyard lies on the northern flanks of a steep sided valley that runs roughly east to west, which is a small tributary of the River Camel. The ground slopes to the south west dropping from 94m OD to 84m OD.

4.5. The site is underlain by Upper Devonian, and Carboniferous rocks of the Tamar Group consisting of slates and siltstones of the Saltash Formation.

4.6. The church is set within a Conservation Area and the Historic Settlement area of Bodmin.

4.7. Today the church is the centre of worship and mission for the Bodmin area. With its open and flexible floor space and rich history the building provides the county with an important community asset and visitor attraction and as such performs many functions beyond worship and mission including outreach, education and entertainment.

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<sup>3</sup> Karen Jankulak, *The Medieval Cult of St . Petroc*, Studies in Celtic History, (Rochester, 2000). David Knowles and R Neville Hadcock, *Medieval Religious Houses in England and Wales*, (London, 1971), p.60.

4.8. Papers relating to the history of the church were deposited, under the terms of the *Parochial Records Measure Transfer*, in the Cornwall Record Office (now Kresen Kernow) in 2013.<sup>4</sup>

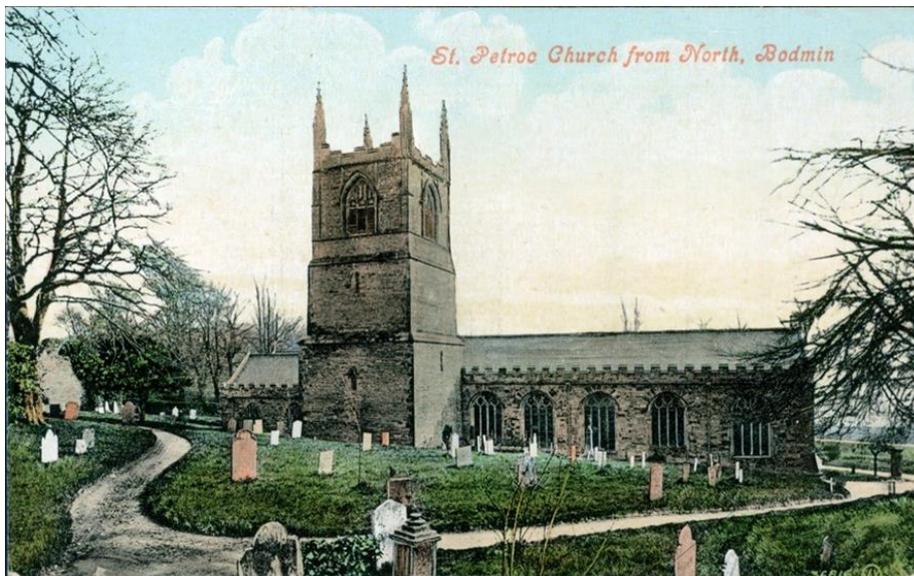
4.9. A record of church plate is contained in the Church Property Register (Inventory Plate and Brass). Plate is not dealt with in this report.

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<sup>4</sup> Kresen Kernow (hereafter KK) accession number 9013. Reference P13. For the purposes of this report two days were spent in Kresen Kernow looking at key documents. Far more time could be spent going through this valuable resource.

## 5. The exterior of the church

5.1. Speculatively the Norman church would have been cruciform in shape with an ornate and decorative Norman arched west door (Figure 16), lean-to aisles and a two-stage tower. With the exception of the lower sections of the unbuttressed tower and the font, little of the Norman church has survived later phases of alterations. The tower is located on the north side of the church, at the division of the nave and chancel. Its location may suggest that it was once either a detached campanile or that it formerly stood at the end of the north transept of a cruciform plan.



[https://cornishmemory.com/item/WAT\\_03\\_10](https://cornishmemory.com/item/WAT_03_10)

Figure 3 St Petroc's Church, Bodmin, c.1910, showing elements of the Norman tower.



Figure 4 St Petroc's Church, Bodmin, c.1910 from 'Robartes

[https://cornishmemory.com/item/WAT\\_03\\_046](https://cornishmemory.com/item/WAT_03_046)

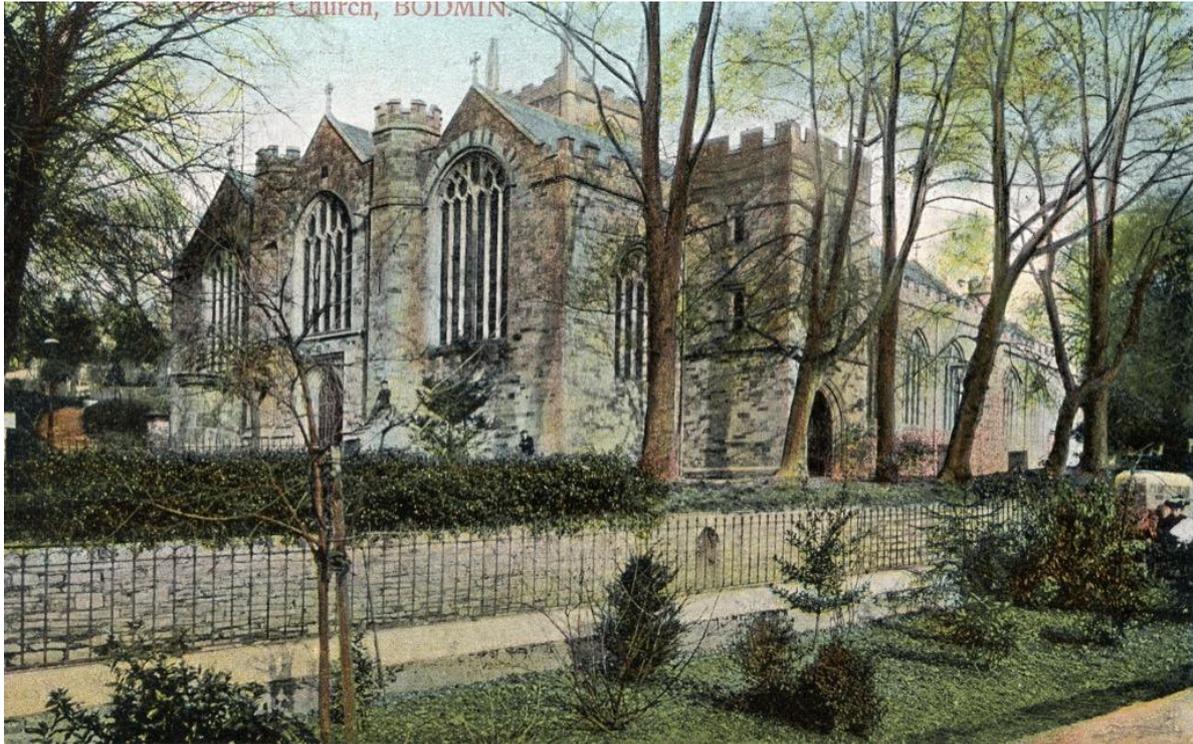


Figure 5 St Petroc's Church, Bodmin, c.1910 showing west end and porch.  
[https://cornishmemory.com/item/WAT\\_03\\_014](https://cornishmemory.com/item/WAT_03_014)

5.2. A full account of the phase of building between 1469 and 1472 was published in 1874 by the Camden Society.<sup>5</sup> These building accounts were found in the church during the early part of the 19<sup>th</sup> century – the publication notes

The following account of the receipts and expenses in the rebuilding of the parish church of Bodmin was accidentally discovered in an old chest, in the parvise over the church-porch, early in the present [19<sup>th</sup>] century. It is neatly written in a book now severed into loose sheets, which, although preserved with great care, is becoming rapidly reduced to dust. There are discrepancies in the sums of the items, owing probably to the defective state of the manuscript. With the exception of the extension of the contractions, in italics, the whole is given as it was found, without any attempt at correction.

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<sup>5</sup> Revd J J Wilkinson, *Receipts and Expenses in the Building of Bodmin Church, A.D. 1469 to 1472*, Camden New Series, vol.14, (Camden Miscellany, vol.7, July 1875), pp. 1-49. See also Martyn F. Wakelin 'Later Middle English from Bodmin', *Neuphilologische Mitteilungen*, vol. 84, no. 3 (1983), pp. 353-6.

The accounts document the building of the south chapel and aisle, north aisle, the two-storey porch and the reroofing the nave. Two thirds of the cost was met by secular trade (about 30) and five religious guilds.<sup>6</sup> In addition, 460 Bodmin householders supplemented the rest of the costs while a papal indulgence was obtained to support a post-1476 phase.<sup>7</sup> Maclean noted that in the south chantry aisle a carved inscription in the cornice read ‘*ano dni Mcccclxxij doma fcm fuit*’ (Figure 6).<sup>8</sup> Pevsner speculates that the parish church would have been ‘probably more ambitious and impressive than the Priory, which by then had long passed its glory’.<sup>9</sup>



Figure 6 Roof structure in the south chantry with carved inscription reading 1472. The full inscription reads ‘*ano dni mcccclxxij doma fcm fuit*’.

5.3. The main contractor was Richard Richowe (*fl.*1469-72) who according to John Harvey

...was paid £22 for the pillars of the nave, £6 for those between the chancel and St John’s aisle, and £317 8s for the north and south walls, all by taskwork. He received in addition sums totalling £17 9s 10d for cutting stones for windows and the porch, and carriage of stone from the moor, and he was occasionally paid a day rate of 6d for his services, apart from task-work.<sup>10</sup>

<sup>6</sup> Glovers and skimmers; shoemakers; drapers and clothworkers; millwrights and millers; metalworkers and building trades.

<sup>7</sup> Nicholas Orme, ‘Indulgence in Medieval Cornwall’, *Journal of the Royal Institution of Cornwall*, (1992), p.164.

<sup>8</sup> J Maclean, *History of Trigg Minor*, (London and Bodmin, 1873), Vol.1, p.152.

<sup>9</sup> Nikolaus Pevsner, *The Buildings of England: Cornwall* (London, 1950), p.31.

<sup>10</sup> John Harvey, *English Medieval Architects: a biographical dictionary down to 1550*, (Sutton, 1984), pp.253-4.

5.4. Building accounts for Berry Tower 1501-14 survive in Kresen Kernow.<sup>11</sup> There are also close links, by association to the priory, to St Hydrock's church in Lanhydrock parish, which also dates to the late-15<sup>th</sup> century.

5.5. St Petroc's church is built of local squared and coursed stone with granite and freestone dressings and a dry slate roof, the church comprises of a six-bay nave, a three-bay chancel, north and south aisles and a two-storied south porch that has the best example of medieval fan tracery in Cornwall. The south front of the porch has three empty niches for sculpture (now lost, probably removed during the Reformation or during Cromwell's Commonwealth). Part of the significance of the church remains in its impressive scale (having a floor plan of 8,733 square feet/ 811 square metres) and its position as the earliest Cornish perpendicular style church with high parallel aisles running the full length of the building – this plan became the aspiration for many post-16<sup>th</sup> century Cornish churches.<sup>12</sup> Peter Beacham noted in his *Buildings of England: Cornwall* revision that the scale of the building '[is] exceptionally large by Cornish standards...' and drew similarities in architectural design to St Andrew's in Plymouth.<sup>13</sup>

5.6. When John Leland visited in c.1536 he wrote 'The Paroch Chirch standith at the Est End of the Towun, and is a fair large Thyng; there is a Cantuarie Chapel at th'est Ende of it'.<sup>14</sup> Of the Augustinian priory he added that it '...stoode at the Est End of the Paroch Chirch Yard' and that the 'Shrine [of St Petrocus] and Tumbe yet stondith in the'est Part of the church'.<sup>15</sup> Alban Butler, in 1798, confused the parish church with the priory church.<sup>16</sup> He was not the first antiquarian to confuse matters which has led, in the absence of firm documentary evidence, to some misunderstandings as to location of the shrine. Yet, the shrine appears to have been demolished in c.1780 – George Oliver, in his 1846 study, recalled that 'the body of St Petrock reposed in a beautiful shrine (in *pulchro scrinio*) before the chapel of St Mary, at the east end of the conventual church'.<sup>17</sup> Lake confirmed 'Attached to the church was the chapel of S Mary in which was St Petrock's shrine, and in it the mortuary chapel of S

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<sup>11</sup> KK B/Bod/314/1

<sup>12</sup> *Bath Chronicle*, 23 October 1788.

<sup>13</sup> Peter Beacham and Nikolaus Pevsner, *Buildings of England: Cornwall*, (Yale, 2014) p.109.

<sup>14</sup> (Ed) R Pease Chope, *Early Tours in Devon and Cornwall* (Newton Abbot, 1967) p.16.

<sup>15</sup> *Ibid.*, p.17.

<sup>16</sup> Alban Butler, *The Lives of the Saints* (London, 1798), vol.4, p.93.

<sup>17</sup> George Oliver, *Monasticon Dioecesis Exoniensis* (Exeter, 1846), p.15.

Andrew'.<sup>18</sup> In the 20<sup>th</sup> century Charles Henderson concluded that the parish church and priory were completely separate and more recent opinion supports the idea that the parish church housed the shrine at its east end.<sup>19</sup>

5.7. Prior Vivian's tomb, as described in Leland, was moved from the priory church to the parish church before c.1805.

5.8. The 45.7m (150 feet) high spire fell in 1699 during a storm.<sup>20</sup> Edmund Sedding concluded that the excessive thickness of the lower stage of the tower wall 'inferr[s] that a steeple of considerable altitude was contemplated' adding 'The spire was erected; but it was struck down by lightning on 9 December 1699'<sup>21</sup> – point confirmed in the Council minute books.<sup>22</sup> William Borlase noted 'a very beautiful spire, but it dropped down some time since'.<sup>23</sup> The damage caused by the collapse cost £227 9s 11/2d to repair under resolution of common council.<sup>24</sup>

5.9. In 1736 John Glazer was employed to take down the south-east pinnacle on the tower and replace.<sup>25</sup> Lake suggests the 'tasteless' pinnacles were installed in 1699 after the steeple fell.<sup>26</sup>

5.10. In 1736 the antiquarian traveller John Loveday visited the church and wrote

Of the Churches & Chappels, only the Priory-Church of St Petrock remains, which is reckoned the biggest in Cornwall; it consists of 3 Isles with bowed, coped rafted Roofs, the Pillars light, the Windows in the Isles not answering to one another; there is no Cross-Isle. The font stands on 4 Pillars; the old Stalls still remain with Relievo-work under 'em. In the North Isle of the Chancel is a raised tomb, on which a recumbent Effigies, with a Mitre, Crosier &c, the hands joined, 2 little angels at the

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<sup>18</sup> Joseph Polsue, *Lake's Parochial History* (Cornwall, 1974), vol.1, p.88.

<sup>19</sup> Charles Henderson, *Cornish Churches Guide* (1928), pp. 60-2.

<sup>20</sup> The spire was the only feature of the church noted in *Universal British Directory* 1791. See also G Maton, 'Observations of the Western Counties of England 1794-6' in (Ed) R Pease Choape, *Early Tours in Devon and Cornwall* (Newton Abbot, 1967) p.264.

<sup>21</sup> Edmund Sedding, *Norman Architecture in Cornwall: a handbook to old ecclesiastical architecture*, (London, 1909), pp.21-36.

<sup>22</sup> KK B/Bod/245.

<sup>23</sup> Morrab Library, Penzance, 'Extracts and Remarks', vol.T, p.25.

<sup>24</sup> *Pers comm*, Jo Mattingly. Detail noted on interpretation panel in ringing chamber.

<sup>25</sup> KK B/Bod 253

<sup>26</sup> Joseph Polsue, *Lake's Parochial History* (Cornwall, 1974), vol.1, p.90.

head, 2 at the feet; but these angels are broken & defaced; there are Escutcheons of Arms upon the tomb, & on the sides of it; on the sides are also the 4 Evangelists with their Symbols; this Inscription (each letter a Capital) round the edge of the tomb – "Hic Tumulus Venerabilis Pater Tomas Vivian Megarensis Epus Hujusque Domus Prior Qui Obiit Anno Dni MDXXX111 Primo Die Junii Cujus.....icietur Deus Amen". There is an Inscription in wood, round the rim of the Roof of the South side-Isle to the Chancel. On the Outside, joining to the North Wall of the Church and just West of the Chancel, stands the tower, broad & strong; much within the memory of man there was a Spire on it, thrown-down by a Storm of thunder & lightning. East of the Church is an old building, now a School-house.<sup>27</sup>

His description, despite giving a nice early description of the parish church, appears slightly muddled as Prior Vivian's tomb does not arrive into the parish church until later. Indeed, William Borlase in the 1750s noted later during a visit to the priory church '...there are in this church the stalls remaining where the Prior and monks us'd to sit & a very old tomb that Leland mentions'.<sup>28</sup>

5.11. The Lady Chapel, incorporating the shrine of St Petroc, was mentioned by William of Worcester in 1478<sup>29</sup> and Leland in 1534-43<sup>30</sup> but had been removed by c.1778.<sup>31</sup> In 1788 the *Bath Chronicle* reported

The forth wall at the church of Bodmin, lately rebuilt at the sole expense of Sir John Morshead, bart. Is completed in a manner that reflects great credit on Mr Wood the architect.<sup>32</sup>

Although it is tempting to associate the reporting of this story in Bath with the work of the notable architects, John Wood the elder or younger, both were dead by 1781.<sup>33</sup> It would seem that the 'Mr Wood' referred to is William Wood of Truro (1746-1818) who designed

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<sup>27</sup> John Loveday of Caversham 1711-1789 *pers comm* with Markham family. Private papers.

<sup>28</sup> Morrab library 'Extracts and Remarks', Vol. T, p.25.

<sup>29</sup> (Ed) J H Harvey, *William Worcestre: Itineraries* (Oxford, 1969), p.86.

<sup>30</sup> Pease Chope, *op.cit.*, p.16.

<sup>31</sup> For more on St Petroc (d. AD 564) see Rev G H Doble, *Saint Petrock: abbot and confessor* (Cornish Saints Series, no.11) n.d.

<sup>32</sup> *Bath Chronicle*, 23 October 1788.

<sup>33</sup> It is known that Wood the younger of Bath worked in Cornwall before his death in 1781.

several iconic Cornish projects including the Truro Workhouse (1780), Royal Cornwall Infirmary (1792-99) and much of Lemon Street (late 18<sup>th</sup>/ early 19<sup>th</sup> century).<sup>34</sup>

5.12. It is alluded to by Maclean that 'The rood screen appears to have been in situ in 1698 when it was painted and remained in place across the chancel until 1775 when it was removed to prevent the sound of the new organ being obstructed'.<sup>35</sup> The rood would have been accessed from the turret staircase set within the thickness of the south wall. If the rood was removed in 1775, then it seems reasonable to surmise that the removal of the Lady Chapel, shrine and rood screen was carried out in a single phase of work under the direction of William Wood.

5.13. The Norman west-door, mentioned by Dr Richard Pococke in 1750 as 'ancient', was removed in 1814, under the phase of works led by James Chapple. Its replacement, Maclean commented, was in a 'debased' (lower in character) style.<sup>36</sup> The door was again replaced (during the Withers refurbishment) with the present 4-centred arched doorway (dated 1876 and 1877).

5.14. The Norman door is illustrated in Figure 16 and James Chapple's replacement can be seen in Figure 21.



(Figures 7-9) Three 19<sup>th</sup> century illustrations of St Petroc's church.

Figure 7 from *C Redding Itinerary* (1842).

<sup>34</sup> Howard Colvin, *A Biographical Dictionary of British Architects 1600-1840* (Yale, 1995), p.1077.

<sup>35</sup> Maclean p.151.

<sup>36</sup> (Ed) R Pease Chope, 'Early Tours in Devon and Cornwall' (Newton Abbot, 1967) p.202.

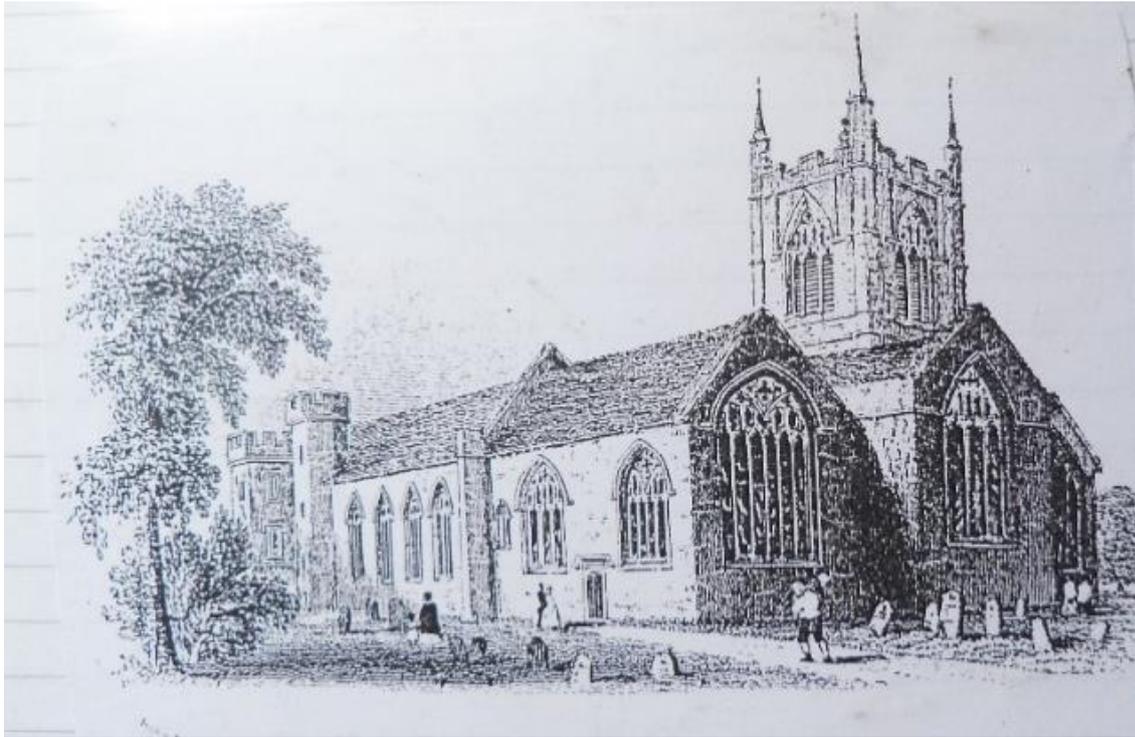


Figure 8 *Views of Cornwall 1830-52* (Rock or Roche, London). Note that the walls were not crenelated.



Figure 9 Steel engraved print of Bodmin Church, Cornwall, line engraved by M J Starling and drawn by T Allom, with later colouring, and was published in *Cornwall Illustrated in a Series of Views* by Fisher & Co London, in 1832.

## 6. The Churchyard

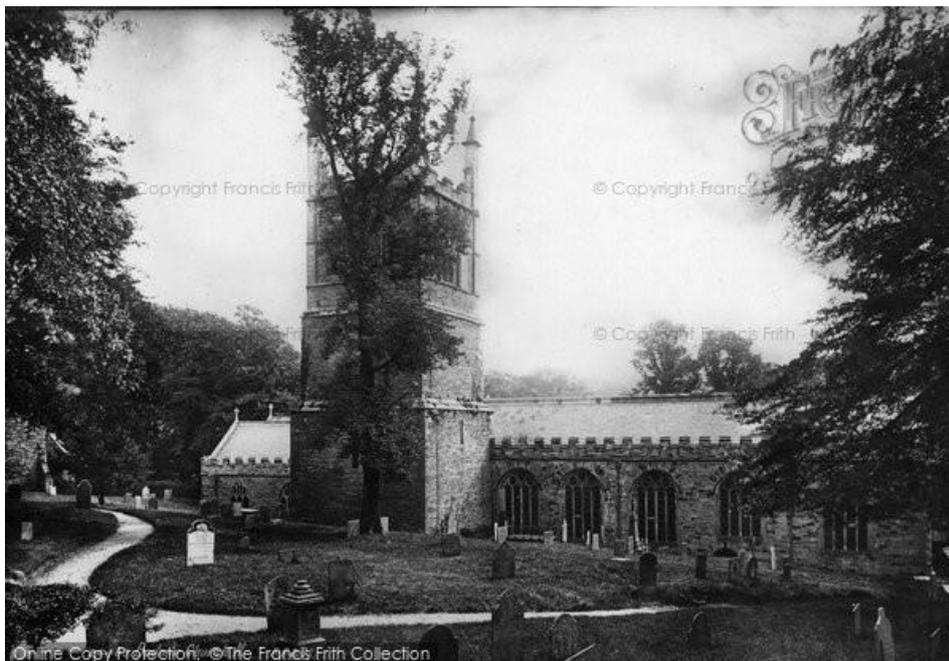


Figure 10 Bodmin, St Petroc's Church, 1890. Francis Firth.

6.1. The churchyard was closed for burials on 12 April 1859, interments moved to Berry cemetery.<sup>37</sup> Standing stones are evident in 1890 (Figure 10). Today the churchyard has been cleared of most historic monumental headstones.

6.2. An archaeological watching brief for a trench running down the path to the west of the churchyard, and alongside the northern wall of the nave in 2014, noted

Archaeological deposits were encountered to a depth of 1.2m. No evidence for the early medieval ecclesiastical site was discovered. Details of forty four graves were recorded. The burials were mixed, consisting of adults, and children. Six of the burials proved to be within coffins. The rest were shroud burials. One burial was possibly that of a priest. Six distinct groups of graves probably representing family burial plots were observed. No direct dating evidence for the graves was obtained. Shroud burials are more likely to be of 15th to 17th century date. It is noted that family groups of graves become common during the post-Reformation, Tudor period (16th century), whilst coffin burials became common in the 18th century. The churchyard was closed to burials in 1849 (sic). All human remains were re-buried. A

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<sup>37</sup> KK 13/2/100. KK12/3/102-9 (1860-).

culvert was recorded to the northwest of St Guron's Well that may be part of the water system associated with this feature. It may also be part of the drainage system recorded as having been built in the 16th century or part of a drainage system emplaced in 1817.<sup>38</sup>

6.3. Sepulchral slab on south side in French.

6.4. A lantern cross head was found in churchyard showing deeply carved iconographic image of crucifixion. Grade I listing of the church notes 'C18 elvan fragment of former lantern cross'.<sup>39</sup> Feature now inside the church (Figure 11)



Figure 11 Print from John T Blight, *Crosses in Cornwall* 1858 and lantern head in-situ in church interior

6.5. St Guron's Well (Figure 12)

Grade II\* listing description

Well-head. Probably C15. Dressed granite with dressed granite roof simulating slate courses, roll-moulded ridge and flared cross in relief over front gable. Small rectangular plan. Chamfered 4-centred arched doorway with C20 latticed and scrolled wrought-iron door; above the doorway a carved panel depicting St Guron

<sup>38</sup> C Thorpe, 'Archaeological Watching Brief St Petroc's Church, Bodmin, Service trenching. Cornwall Archaeological Unit' (August 2014).

<sup>39</sup> List Entry Number: 1355166 Date first listed: 24 March 1949.

kneeling in front of the well. It is reputed that St Guron founded a hermitage in Bodmin in C5.<sup>40</sup>



Figure 12 Bodmin, St Guron's Well, 1938. Francis Firth.

The archaeological assessment in 2000 noted that the well was, until the 19<sup>th</sup> century, the most important source of drinking water for the town.<sup>41</sup> It was likely to have been the focus of the earliest settlement in the area. Although there are references of work to the well and the aqueducts in the churchyard from the 16<sup>th</sup> century, remains of this phase are all below ground. The present well house, which incorporates much re-used masonry, probably dates to the early 19<sup>th</sup> century, it incorporates a number of 20<sup>th</sup> century additions.

6.6. Wall fountain, walls and steps.

Grade II listing description

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<sup>40</sup> List Entry Number: 1355184. Date first listed: 8 June 1972 (amended 1994).  
<https://historicengland.org.uk/listing/the-list/list-entry/1355184>

<sup>41</sup> A Preston-Jones and J Mattingly, 'St Guron's Well, Bodmin Parish Churchyard, Cornwall: Archaeological Survey' (1999044, Cornwall Archaeological Unit, 2000).

Datestone, mid C19 steps. Rubble and dressed granite retaining walls surmounted by granite battlements; 2 carved elvan lions' heads as waterspouts above granite water trough with small granite columns supporting lintel; wide granite steps flanked by wrought-iron balustrades on left; similar fence in front of fountain. On the right the walls partly enclose a granite water channel or trough; on its left is a well niche with its doorway flanked to 2 reset granite columns possibly from the former priory. Upright column with moulded base and cap – possibly from priory.<sup>42</sup>

Water spouts by churchyard entrance are dated 1545. The church steps were refurbished in 1939.<sup>43</sup>

#### 6.7. Column

Approximately 10 metres west of west end of the church. (Formerly Listed as: Column immediately west of Remains of Cross). Inscribed on lower section 'From the Friary Church'

#### Grade II listing description

Column re-sited from the nearby Friary Church (demolished), consecrated 1352. Volcanic stone ashlar. Large octagonal column with moulded cap and base.<sup>44</sup>

#### 6.8. Ruins of the Chapel of St Thomas Becket (Figures 13-15)

Ruin of building with decorated east window, triple sedilia and three cinquefoil arches. Edmund Sedding described the building as '...the most complete example of a decorated chapel in Cornwall'.<sup>45</sup> The building is mentioned in Bishop Brantingham's Register of 1377 when Richard Juyl was given permission 'to have divine office celebrated in his presence by a duly qualified priest in the chapel of St Thomas the Martyr'.<sup>46</sup> The chantry was abolished

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<sup>42</sup> List Entry Number: 1195256, Date first listed: 26 March 1949 (amended 1994)  
<https://britishlistedbuildings.co.uk/101195256-fountain-walls-and-steps-fronting-road-west-of-church-of-st-petroc-bodmin#.YkGvuy3MI2w>

<sup>43</sup> KK GE/2/CG/385

<sup>44</sup> Listed Entry Number: 1195278. Date first listed: 8 June 1972 (amended 1994).  
<https://britishlistedbuildings.co.uk/101195278-column-approximately-10-metres-west-of-west-end-of-church-of-st-petroc-bodmin#.YkGxAy3MI2w> accessed 3/6/2022

<sup>45</sup> [https://www.heritagegateway.org.uk/Gateway/Results\\_Single.aspx?uid=MCO9807&resourceID=1020](https://www.heritagegateway.org.uk/Gateway/Results_Single.aspx?uid=MCO9807&resourceID=1020) accessed 3/6/2022.

<sup>46</sup> Martin Locker, *Landscapes of Pilgrimage in Medieval Britain*, (Archaeopress, 2015) p.134.

at the Reformation and was used as a school from c.1550, it is mentioned in this capacity by several antiquarians.<sup>47</sup>



Figure 13 J Swete, 1780.

At this time the building was in use as a school. James Furguson created a lithograph of this image which was later published in Maclean. (Royal Institution, Courtney Library DJSW/1/2).

In 1824 the 'Grammar School' and 'Writing School' first appear in the main body of the church. It was used as a National School for girls between 1833 and 1853.<sup>48</sup> Gilbert wrote in 1838

This is the present school, situated a few yards east of the eastern end, raised upon vaults, ascended by steps, entered by an arched door of stone peaked, having a large arched window peaked; at the east two windows in the arch, two on the south, arched and peaked; with three stalls of stone on the south, near the eastern end. The space below, lately a bone-house to the church, now attached to the school, must formerly have been a walk under the vault.<sup>49</sup>

The building lost its roof soon after 1873.<sup>50</sup>

Grade 2\* listed entry description

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<sup>47</sup> Nigel Thomas, 'The Chapel of Thomas A Beckett, Bodmin, Cornwall; a report to English Heritage' (Cornwall Archaeological Unit, 1993), pp.3-5.

<sup>48</sup> Ed. Samuel Lewis, *A Topographical Dictionary of England*, (London, 1848), pp. 292.

<sup>49</sup> Davies Gilbert, *The Parochial History of Cornwall* (London, 1838), vol. I. p.92.

<sup>50</sup> Nigel Thomas, p.5.

Chapel, now roofless. Licensed 1377. Local rubble with granite and freestone dressings. Rectangular plan with porch south of west end. Single storey over crypt, 5-bay buttressed south wall with porch on the left. Porch has segmental-arched opening at the front and similar inner doorway; entrance up steps into left-hand side. 2 pointed-arched south windows with hoodmoulds and 4 small crypt windows with flat heads and relieving arches. North wall has 2 pointed windows similar to south windows, all grooved for glazing. East wall has large 3-light late Decorated window with unusual tracery which is transitional towards Perpendicular.

INTERIOR: pointed re-arches, the east window with moulded arch carried on octagonal nook shafts; sedilia to south wall of east end with 3 cinquefoil arches within pointed hoodmoulds under a square hoodmould; ogee-headed cinquefoil aumbry on its left. Many carved fragments lying about including probable piscina; vaulted crypt. A rare C14 building in Cornwall and the decorated window tracery is of particular interest and rarity for Cornwall.<sup>51</sup>



**Figure 14 Bodmin, Ruins In The Churchyard, 1890. Francis Firth. The decorated window tracery is of particular interest and rarity for Cornwall.**

<sup>51</sup> Listed Entry Number: 1195280. Date first listed 8 June 1972. <https://britishlistedbuildings.co.uk/101195280-ruins-of-the-chapel-of-st-thomas-becket-bodmin#.YkGx9S3MI2w>

In 2020 a grant funded contract to conserve and stabilise the masonry walling of the chapel was undertaken by Heritage Cornwall Ltd. The chapel is regarded as a closed church and as such remains the responsibility of the Church of England. A set of undated and unsigned plans and elevations of the chapel are in Kresen Kernow.<sup>52</sup>

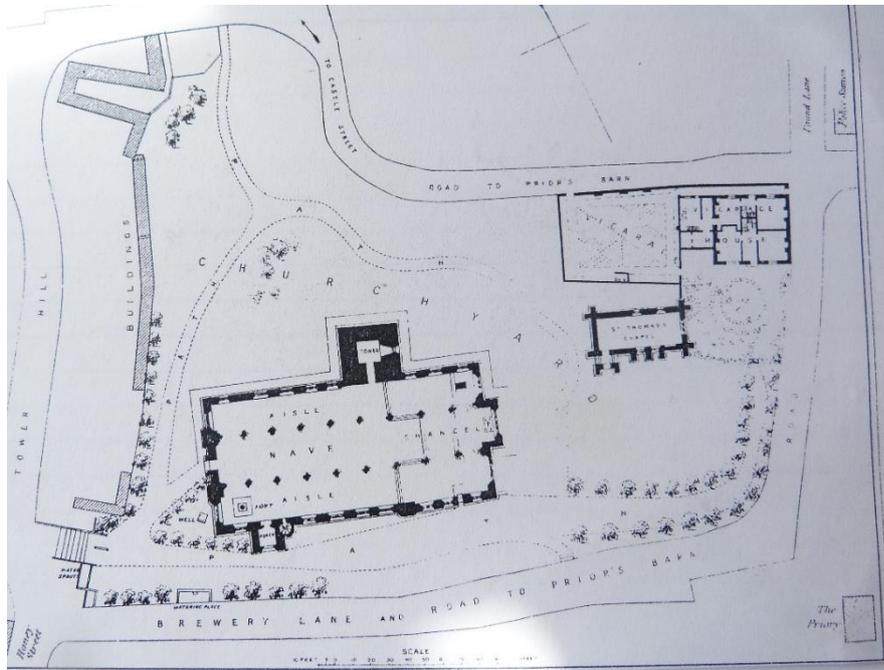


Figure 15 Plan showing relationship between church, chantry and the late 18<sup>th</sup> / early 19<sup>th</sup> century vicarage, undated.

## 6.9. Coffin stones

Six coffin stones immediately to south of Church of St Petroc

### Grade II listing description

6 coffin stones, re-sited. Probably late medieval. Dressed elvan and other volcanic stone. 2 of the slabs are roughly rectangular, 3 are trapezoid, the other has pointed ends. All have chamfered edges except that to SE with moulded edge and 2 have relief carving, probably tree-of-life.<sup>53</sup>

<sup>52</sup> KK X 272/4/1-4. They appear to be early 20<sup>th</sup> century.

<sup>53</sup> Listing Entry Number: 1025011. Date first listed: 7 January 1994

<https://britishlistedbuildings.co.uk/101025011-six-coffin-stones-immediately-to-south-of-church-of-st-petroc-bodmin#.YkG1uS3MI2w> accessed 25/5/2022

## 6.10. St Petroc's Holy Well

### Grade II listing description

Holy well. Possibly Medieval origin; probably built from material from Bodmin Priory, dissolved in 1539. Granite. Built into bank with square opening with moulded granite jambs and slightly cambered moulded granite lintel. Stone rubble interior walls with tablet set into rear wall.<sup>54</sup>

## 6.11. Remains of Stone Cross

### Grade II listing description

Stub of cross shaft. Probably C14. Dressed granite, octagonal'.<sup>55</sup>Stone cross (remains) approx. 5 metres west of west end of Church of St Petroc (Formerly Listed as: Remains of Cross immediately west of St Guron's Well)

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<sup>54</sup> Listing Entry Number: 1323726. Date first listed: 27 March 1998  
<https://britishlistedbuildings.co.uk/101323726-st-petrocs-well-bodmin#.YkG1NC3MI2w> accessed 25/5/2022

<sup>55</sup> Listing Entry Number: 1195279. Date first listed: 8 June 1972 (amended: 1994)  
<https://britishlistedbuildings.co.uk/101195279-stone-cross-remains-approximately-5-metres-west-of-west-end-of-church-of-st-petroc-bodmin#.YkG1IS3MI2y> accessed 25/5/2022

## 7. Major Phases of Post-Medieval Change

The main phases of interior alterations discussed in this report are

- Early 18<sup>th</sup> century works (7.1.)
- 1770s and 1780s. Works carried out at this time are not entirely clear, however some work carried out by 'Mr Wood'. (7.2.)
- 1814-21 structural renovations and new seating by James Chapple, surveyor (7.3.)
- 1878-85 re-ordering (with external repairs) by Robert Withers, architect (7.4.)
- 1931-37 new fixtures and fittings and re-ordering scheme by Charles Nicholson, architect (7.5.)
- Changes to the interiors since 1970 (7.6.)

### 7.1. Early 18<sup>th</sup> century works

In 1867 Lake commented that the tower lacked a 'tower arch', and notes that in '1700'

...the north window on the first story was converted into a doorway, and an ascent made by steps from the churchyard into the present belfry...This doorway has lately been restored, and a new doorway cut through eight feet of masonry'.<sup>56</sup>

The *Bodmin Register* recorded that John Mountsteven of Lancarfe and Nicholas Glynn of Glynn gave £10 and £5 respectively for this work.<sup>57</sup>

### 7.2. 1770s and 1780s carried out by 'Mr Wood'.

7.2.1. It remains highly likely that the tomb and shrine of St Petroc was in the priory church until the Reformation after which it was moved to the parish church. It is often quoted that the Lady Chapel containing the shrine of St Petroc was at the east end of parish church, beyond the high altar (see 5.11.). If this was indeed the case then the reasons for the demolition are hard to fathom – one theory, based on evidence of past building phases, might be structural failure.

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<sup>56</sup> Joseph Polsue, *Lake's Parochial History* (Cornwall, 1974), vol.1, p.89.

<sup>57</sup> J Wallis, *Bodmin Register* (Bodmin, 1827) p.8.

7.2.2. The *Bath Chronicle* of 1788 reports on the completion of a phase of work by 'Mr Wood – almost certainly William Wood of Truro.<sup>58</sup> The newspaper report informs us only that 'The forth wall at the church of Bodmin, lately rebuilt' (5.11).

7.2.3. Around this time the rood loft, installed between 1493 and 1494, most likely by the medieval carpenter Matthew More, was removed and the rood stairs (in the small turret tower on the south side) sealed.

7.2.4. Samuel Lysons published his account of the church in 1814 (based on an earlier visit of c.1805)

The most considerable building of the fifteenth century is the parish-church of Bodmin, the greater part of which was erected in the year 1475, as is recorded by the following inscription in text hand, carved on the cornice in the south aisle: '*An° Dni MCCCCLXXV° ed' ficatum fuit :'* it consists of a lofty nave and side aisles, separated by clustered pillars (the capitals of which are ornamented with roses) and pointed arches, forming a parallelogram of about 140 feet by 63. The north aisle of the chancel seems to be more ancient, the windows being in the same style as the east window of the south aisle of the church of St. Kewe, the painted glass of which was taken out of the old church at Bodmin, when it was rebuilt; the pulpit and seats are covered with a profusion of carved ornaments, among which are the symbols of the crucifixion, which appear very frequently on the seats and other parts of the Cornish churches, and among them a remarkable one sometimes occurs, being St. Peter's sword with the High Priest's servant's ear attached to it. It appears by an indenture, preserved among the archives of the corporation of Bodmin, that the seats were made 'after the form and makying of the seges in St. Mary church of Plympton, and the pulpyte after the form and makying of the pulpyte in the parish-church of Moreton in Hemsted,' by Matthew More, carpenter,<sup>59</sup> who was to be paid for the same the sum of £92.<sup>60</sup>

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<sup>58</sup> *Bath Chronicle* 23 October 1788.

<sup>59</sup> The seats and pulpit were made by Matthy More, carpenter between 1491 and c.1500 at a cost of £92.

<sup>60</sup> Daniel Lysons and Samuel Lysons, 'Ancient Church Antiquities', in *Magna Britannia*, vol. 3, (London, 1814), pp. ccxxviii-ccxxxvii.

It is noteworthy that Lysons (and later Gilbert in 1820) mentions that glass had been taken from Bodmin and sold to St Kew for £26 7s (and Helland for 26s) – an idea that remains unproven.<sup>61</sup>

7.2.5. The *Western Morning News* dated 28 January 1814 reported that ‘Bodmin Parish Church [was] long in a state of ruin and worship’ the report added that services were being held ‘in Assize Hall as corporation do not have funds to funds to repair fabric’.<sup>62</sup> An application to Parliament in 1815 to enclose the commons around Bodmin to get money to repair the church was unsuccessful.<sup>63</sup>

### 7.3. 1814-21 structural renovations and new seating by James Chapple, surveyor<sup>64</sup>

7.3.1. In 1813 the Rural Dean wrote

The South Arch in a dangerous Situation as well as the Pillars of the Church. The Southern Wall and the Arch of the West Window are bulging out – the upper part of the Tower in extremely bad repair, and should there be frequent ringing it will probably even fall.<sup>65</sup>

The *West Briton* concurred in 1815 ‘...a great part of the roof of the building is off and part of the wall is down; so that this venerable fabric is likely to become a heap of ruins’.<sup>66</sup> Lake added – ‘In 1817 a considerable portion of the south front and the east end were taken down and rebuilt’ – a point Gilbert confirms ‘In 1817, the whole of the south aisle of the

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<sup>61</sup> See Pat Munn, ‘St Kew's “Passion” window: the one Bodmin sold in 1469?’, *Old Cornwall*, vol XIII, no 5, Autumn 2005, pp.18-21. <https://www.cornishstainedglass.org.uk/mgskew/> accessed 30 June 2022,

<sup>62</sup> *Western Morning News*, 28 January 1814. Assize Hall was part of the Priory complex. Davies Gilbert confirms this when he write ‘Since the year 1814, both the church and church-yard, which were in a very ruinous and neglected state’. (p.100)

<sup>63</sup> *West Briton* 12 May 1815. The newspaper added ‘The further prosecution of the very necessary undertaking has been suspended’.

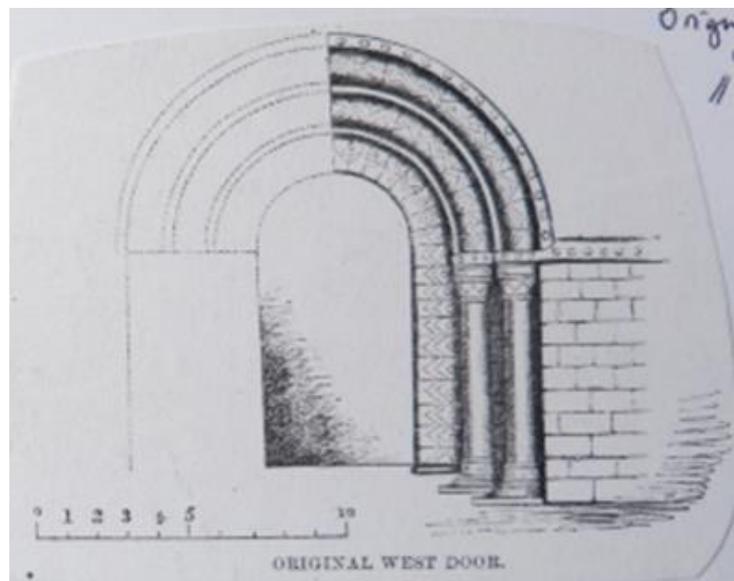
<sup>64</sup> The *Royal Cornwall Gazette* reported on 25 September 1819 that the work had taken over five years to restore the church ‘the workmanship is well executed and reflects great credit on the taste of Mr James Chapple by whom the whole of repairs have been superintended’.

<sup>65</sup> KK AD59/74

<sup>66</sup> *West Briton* 12 May 1815.

church, was found to be so enfeebled by age, and otherwise decayed, as to render it necessary for the for the greater part to be taken down and rebuilt'.<sup>67</sup>

7.3.2. The above reports suggest that this phase of work was extensive with the south, west and east walls being taken down and rebuilt, the tower repaired and the building re-roofed. Later reports show that the internal piers on the south side were taken down and re-erected in order to re-align the failing roof structure. The church was re-seated during this phase (7.3.3.). This work was carried out by the surveyor James Chapple (1772-1847),<sup>68</sup> who, during the rebuilding the west end, removed and replaced the 'the original door...a fine Norman structure'<sup>69</sup> in what Maclean described as 'a debased style' (Figure 16).<sup>70</sup>



**Figure 16 'Original West Door' From Maclean. This door was removed during James Chapple's alterations between 1814 and 1821 (see Figure 21) which, in turn, was replaced again in c.1876 during the Robert Wither's phase of alterations.**

7.3.3. On 26 December 1817 a plan for reordering the seating in the church was considered at a parish meeting.<sup>71</sup> The meeting proposed that a general subscription of £10 would secure a seat that held 5 people while 'Sittings for the Lower Classes...with proper Reading

<sup>67</sup> Joseph Polsue, *Lake's Parochial History* (Cornwall, 1974), vol.1, p.88. Lake refers to a 'Tinking Bell' inscribed and dated 'Com prais the Lord, 1727' that was fixed above the western door but removed in 1814 to 'Minster tower'. Gilbert, *Historical Survey*, II, p. 627.

<sup>68</sup> *Royal Cornwall Gazette*, 25 September 1819. The 1841 census show the 69 year old house/land surveyor living in Fore Street with his daughter Ann. He was closely associated with the Corporation of Bodmin.

<sup>69</sup> Sir John Maclean, *The Parochial and Family History of the Deanery of Trigg Minor in the County of Cornwall* (London,1873), vol.1. p.156. Maclean recorded this phase as 1814.

<sup>70</sup> Meaning reduced in quality or of lesser quality.

<sup>71</sup> KK P13/2/32

backs and Kneeling Boards, in the North and South Aisles' were to be secured through a donation'.<sup>72</sup>

7.3.4. In 1818 the church was said to be in 'a very dilapidated state and dangerous for divine service'.<sup>73</sup> A report presented after the Archdeacon's Visitations referred to major structural interventions

...the greatest part of the south wall...has been taken down and rebuilt the rest of the south and middle aisles have been taken off and re-laid and the pillars which were by the...roof gone very much out of perpendicular have been replaced in their original state.

The Faculty proposed removing 'all the piers in the south aisle...and half of those in the middle aisle and in the chancel ...being in a ruinous and decayed state'. Plastering 'the sides and ceilings' was due to be carried out.

7.3.5. A Faculty petition dated 30 March 1818 (Figure 17) requested 'uniformly seated throughout upon a regular plan & proper pews and sittings were provided [giving] a more decent and orderly appearance'.<sup>74</sup>

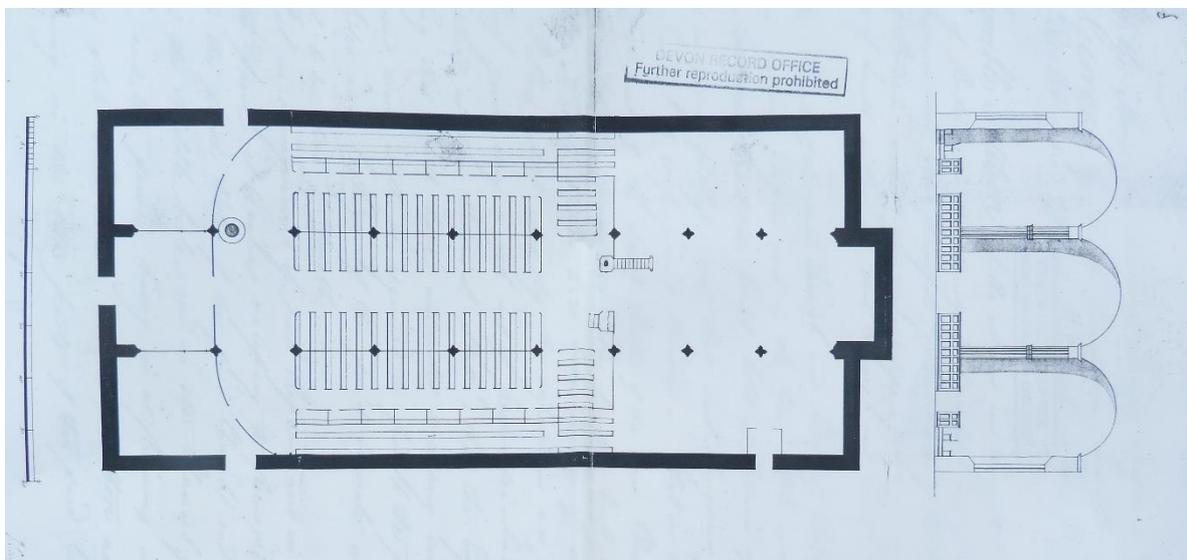


Figure 17 Faculty Plan 1818, Devon Record Office.

<sup>72</sup> *Ibid.* The proposal was signed off on 12 January 1818.

<sup>73</sup> Devon Record Office/ FC 00/09/1818 Faculty application

<sup>74</sup> KK P13/2/32 Resolution of church reseating committee.

7.3.6. This re-pewing was overseen by the surveyor J[ames] Chapple.<sup>75</sup> The new box seating arrangements included 'sufficient benches and sittings for the poor and lower classes' and involved the repositioning of the pulpit and reading desk.

Work was finished by September 1819 and certification for pew holders was issued.<sup>76</sup> The suggestion that the medieval seating remained in-situ prior to 1819 comes from Maclean who wrote 'The old bench ends were moved in 1819 and worked into screens or [were left] rotting in Parvise chamber'.<sup>77</sup> Painters were employed in 1819 to finish off some of the works and the church was re-opened in September 1819.<sup>78</sup>

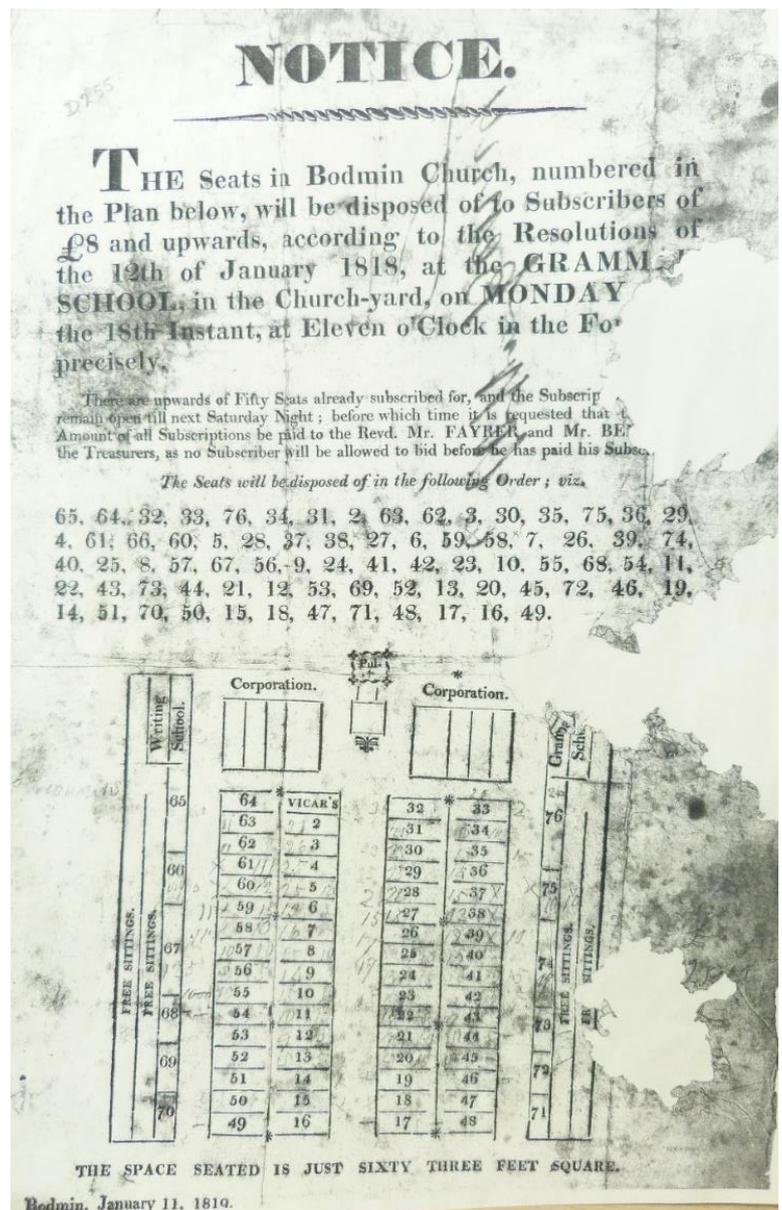


Figure 18 Subscription notice of 11 January 1819 for pew allocation. 'Free sittings' run east to west and connect with the new internal Writing and Grammar schools.

<sup>75</sup> National Archives PROB 11/2050/44 Chapple died in 1845, his will states he was a surveyor.

<sup>76</sup> *Bodmin Register* 1838 p.ix. KK 13/2/34 1-5. See also plan P13/2/37

<sup>77</sup> Sir John Maclean, *The Parochial and Family History of the Deanery of Trigg Minor in the County of Cornwall* (London,1873), vol.1. p.156.

<sup>78</sup> H J Wimott, *The Story of Bodmin Parish Church* (1972), p.15

Figure 19  
Seats as  
sold. James  
Chapple,  
surveyor is  
in pew 57,  
c.1824.

Row	Column 1	Column 2	Column 3	Column 4	Column 5	Column 6	Column 7
65	Elizabeth Burrows 25	Thomas Commins 11	Thomas Commins for 11	John Tarkenton 11	Joseph Henry 12	William Weeks 11	Thomas Sticks 10
66	Thomas Commins 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11
67	Thomas Commins 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11
68	Thomas Commins 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11
69	Thomas Commins 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11
70	Thomas Commins 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11
71	Thomas Commins 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11
72	Thomas Commins 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11	John Tarkenton 11

7.3.7. In his traveller's guide dated 1819 James Dugdale notes a wall mounted carved stone at the east end carrying the Kings initials C R'.<sup>79</sup>

7.3.8. The re-siting of Prior Vivian's tomb (5.7.) appears to have been done before this phase of works however, the brass plate on the tomb notes that repairs to the monument were carried out in 1819.

7.3.9. In 1821 Mr Chapple, in conjunction with the Mayor, Vicar, churchwardens, surveyed 'the church, tower and churchyard and the ornament vestments...[to] furnish an estimate of the probable expense of placing the whole in decent repair', for which Chapple received £16 10s.<sup>80</sup>

<sup>79</sup> James Dugdale, *The New British Traveller, or, modern panorama of England and Wales; exhibiting ... an ... account ... of the most important portion of the British Empire ... Illustrated by ... maps, views of public buildings, antiquities, etc* (1819), p.411.

<sup>80</sup> KK 13/2/38. The Corporation paid a £6 contribution to Chapple's invoice.



Figure 20 Church in c.1820 showing James Chapple's new box pew arrangements and pulpit position. The old east window, reredos, altar and lecterns can also be seen. The pew boxes were removed in 1873.<sup>81</sup> Artist not known. Altar detail shown in Figure 34.

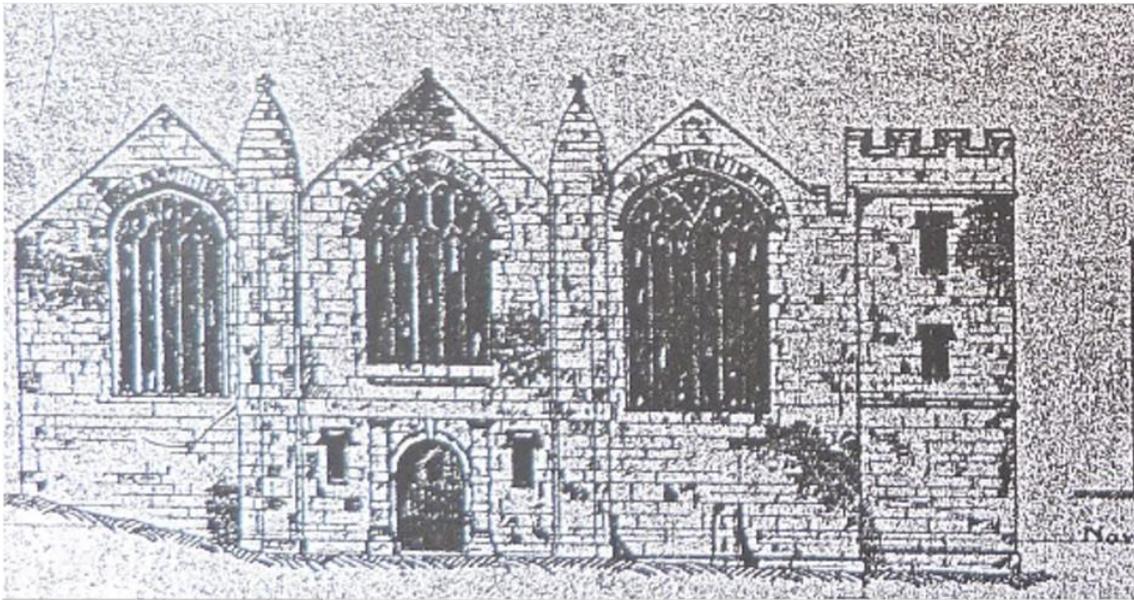


Figure 21 The west end as Robert Withers inherited it in the 1871. The domed turrets and door arrangement would have been installed during James Chapple's phase of works. (detail from Figure 25)

<sup>81</sup> A small photograph of this view can be seen in James Wilmott, *Book of Bodmin* (Chesham, 1977), p.64

7.3.10. This restoration phase appears complete by 1821 when Thomas Preston of Beeston Hall wrote ‘..they have just finished restoring the interior by chipping with a chisel the pillars and the window frames which are all of stone, the edges of which look as sharp as if they had just been built’.<sup>82</sup>

7.3.11. As the Writing and Grammar schools, north and south sides respectively, are not noted on the 1818 plan but are on 1819 notice of pew allocation it would be reasonable to suggest that these partitioned structures were added during the Chapple phase (possibly using medieval fragments in the screens).

7.3.12. Maclean notes that during this restoration various objects were lost including wall-hung tablets with ‘various sentences from the Scripture’, ‘the table of degrees within which people cannot marry’ and a letter from King Charles I installed in 1682.<sup>83</sup> He adds that a painting of the arms of William I had been installed in 1694 against the wall of the tower in the north aisle.<sup>84</sup>

7.3.13. A new problem arose in 1821, that of ‘noisy, disorderly and indecent’ behaviour in the churchyard ‘particularly on a Sunday evening’ which at times resulted in ‘the windows of the church being broken and other damages done to the church and churchyard’.<sup>85</sup>

7.3.14. A plan, dated 7 March 1824 by B[ennett] Pascoe,<sup>86</sup> dates the trench running from the north side of the west door, along the whole of the north wall to the south-east corner of the building, to 1822.<sup>87</sup> This may have been constructed to prevent damp in the building. A culvert was discovered in the 2014 archaeological watching brief.<sup>88</sup>

7.3.15. Pascoe’s plan also shows the ordering of the church as Chapple might have left it – the pulpit and reading desk being central in the nave against steps that lead towards the altar. The altar, with altar rails, has a further step just beyond the Vicar’s door, at the east

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<sup>82</sup> OCS vii (1972) p.481.

<sup>83</sup> Maclean, p.160.

<sup>84</sup> *Ibid.*

<sup>85</sup> Caution notice issued by mayor, minister and churchwardens in church collection. This appears to have been an ongoing issue as a previous ‘caution’ poster was printed in 1807.

<sup>86</sup> It is likely that Bennett Pascoe’s son was Joseph Pascoe, building surveyor and architect of Shire Hall, Bodmin, (c.1840) working from Fore Street. He worked on several church restorations in Cornwall.

<sup>87</sup> KK P13/2/39 Noted on drawing ‘Surveyed and drawn by B Pascoe 7 March 1824’

<sup>88</sup> C Thorpe. *Archaeological Watching Brief St Petroc’s Church, Bodmin, Service trenching* (Cornwall Archaeological Unit, 2014)

end of the south side. This plan suggests that the current levels in the church were part of Chapple's phase of works. On the north-east side is the tomb of Prior Vivian (5.7.) (the earliest drawing of it in this position) while at the west end is the font, two church wardens stalls and the organ. Furthermore, three internal porches, serving both south facing doors and the west door, appear to be the same screens referred to by Lake as incorporating medieval timber fragments, he wrote 'With these fragments have been formed the two handsome internal porches, and the elegant pulpit of the present day'.<sup>89</sup> Sir Stephen Glynne in 1849 was more specific when he wrote of the priest' door 'screened by some fine ancient wood carving brought from else wherein which are seen shields with emblems of the Passions, HIS and crowned M'.<sup>90</sup>

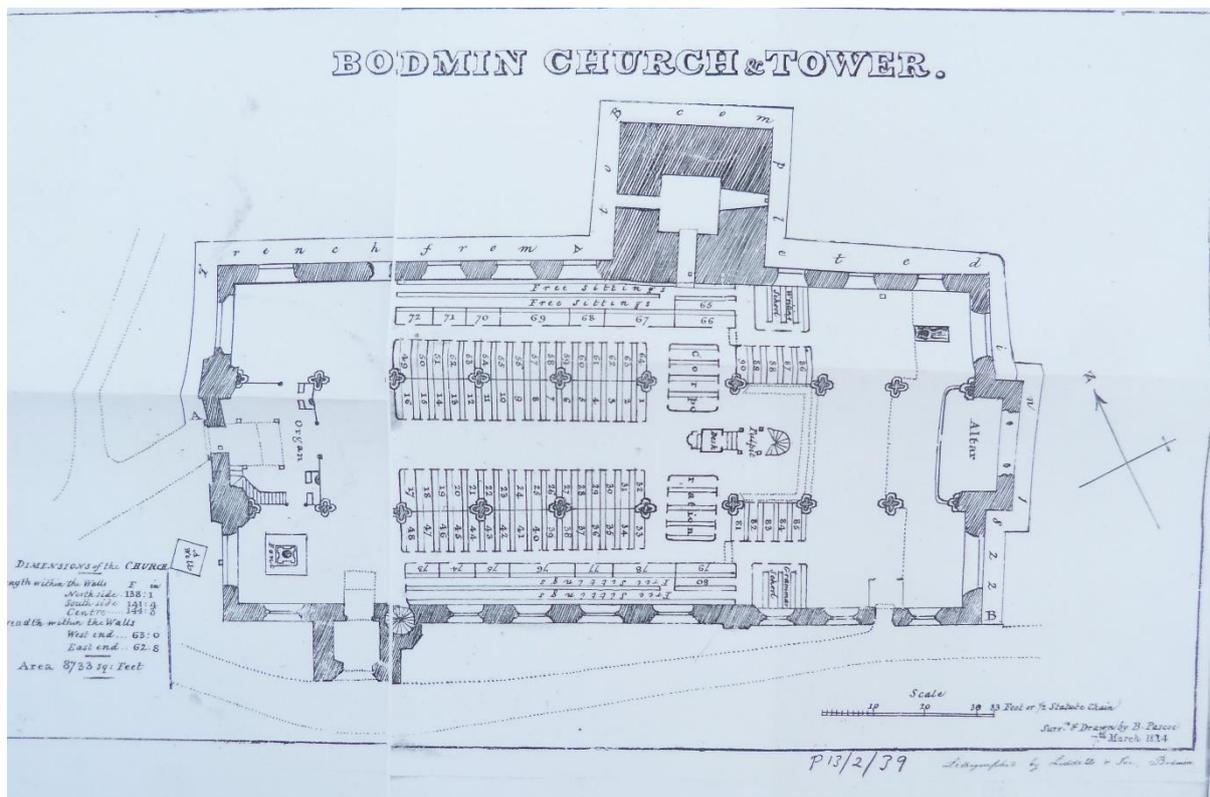


Figure 22 'Bodmin Church and Tower. Surveyed and drawn by B[ennett] Pascoe 7 March 1824'. KK 13/2/39

<sup>89</sup> Joseph Polsue, *Lake's Parochial History* (Cornwall, 1974), vol.1, p.88.

<sup>90</sup> T Cann Hughes. 'Sir Stephen Glynne's notes on the churches of Cornwall', *Notes and Queries*, CLXVII, December 1934, p.401. These were still in situ in 1861 when the Exeter Diocesan Architectural Society visited.

7.3.16. *Pigot's Directory* (1830) noted that the church contained '...three chapels for dissenter's and a free grammar school'.<sup>91</sup>

7.3.17. In 1841 the newspaper reported a 'common admiration' for the condition and upkeep of the church.<sup>92</sup>

7.3.18. Advert to 'stone masons, glaziers and others' for unspecified 'New Church window' dated 7 March 1864.<sup>93</sup>

#### 7.4. **1872-85 re-ordering (with external repairs) by Robert Withers, architect**

7.4.1. By 1865 the argument was raging over where the new Bishop for Cornwall should be located –Truro and Bodmin were considered as possibilities.<sup>94</sup>

7.4.2. In 1868 it was reported that it would cost £1,381 5s to repair the building – a figure based on

- Rebuilding three west gables and the south west bay of the south aisle (£440)
- Roof repairs over nave and aisles (£471 5s)
- Window and glazing repairs (£350)
- Rehanging bells (£120)<sup>95</sup>

7.4.3. An undated letter written by Rev Charles Dickinson noted the state of 'great dilapidation' he wrote in anticipation of raising money through appeal

The entire west end, the south west wall of the nave, the porch, with its Parvise chamber, many of the pillars and arches must be taken down and re-built. The windows are generally in a disgraceful condition. Mr R J Withers of London has lately made a thorough examination of the fabric and reports that many parts are in an

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<sup>91</sup> *Pigot's Directory*, 1830, p.135

<sup>92</sup> *Royal Cornwall Gazette*, 28 May 1841

<sup>93</sup> KK B/Bod 246

<sup>94</sup> 'Facts Showing the need of a Bishop for Cornwall: and that the See should be at Truro and not at Bodmin' *Royal Cornwall Gazette*, 24 February 1865

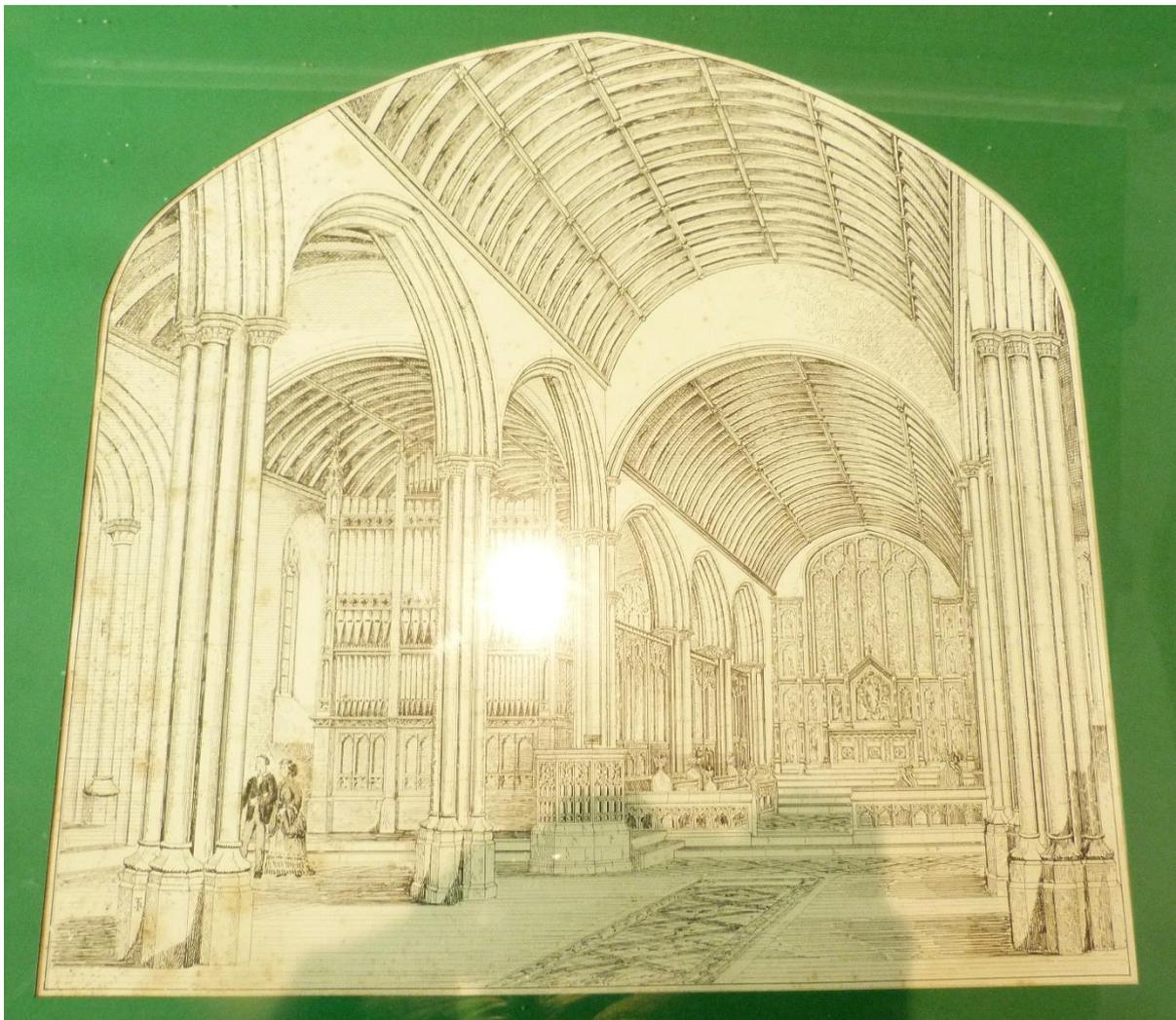
<sup>95</sup> KK B/BOD 246

alarmingly dangerous state and strongly urges that no time be lost in setting about a restoration of which he estimates at about £5,500.<sup>96</sup>

In consequence, a church Restoration Committee was set up.<sup>97</sup>

7.4.4. The architect Robert Jewell Withers of 11 Adam Street, Adelphi, London, reported on 'absolutely necessary and essential to the stability of the fabric' and presented a full report and estimate on 4 June 1868 totalling £5,479 5s.<sup>98</sup>

A proposal drawing was dated 8 August 1871 (Figure 23).



**Figure 23 'Church of St Petrock's, Bodmin, Cornwall. Interior view looking east showing proposed rearrangement' Signed on rear 'R J Withers architect, 11 Adam Street, Adelphi, London.**

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<sup>96</sup> KK/P/13/2/40

<sup>97</sup> KK P13/2/40

<sup>98</sup> KK/P/13/2/42

7.4.5. The church tried to place the onus of responsibility of repairs onto the Town Corporation. However, It was determined by a judge that the corporation were not liable for £1,381 5s worth of repairs based on an argument around liability towards the public benefit of Bodmin residents.<sup>99</sup>

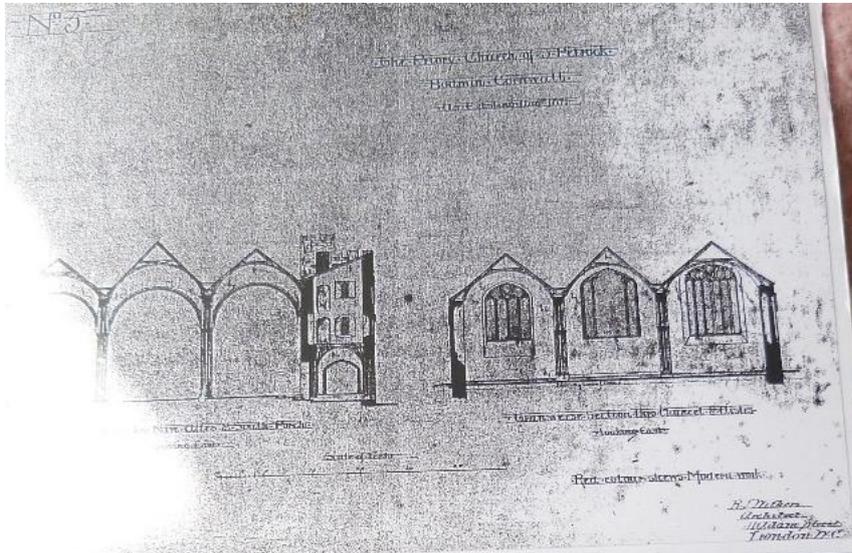


Figure 24 'The Priory Church of St Petrock, Bodmin, Cornwall. Existing. August 1871, R J Withers, architect. Transverse sections through Cancel and aisles looking east and west'.

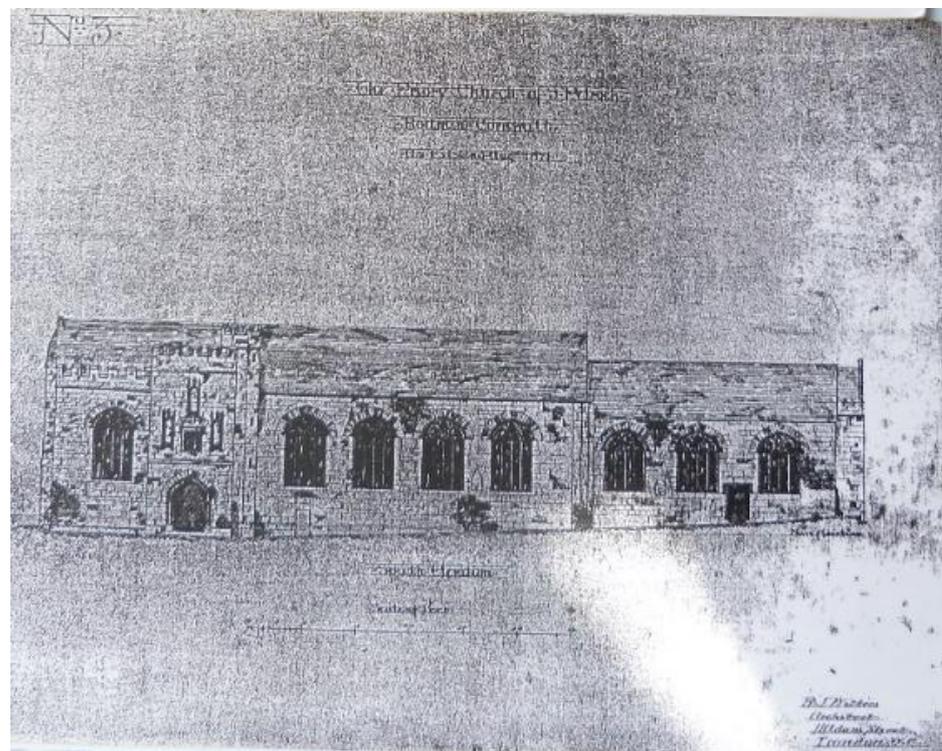


Figure 25 'The Priory Church of St Petrock, Bodmin, Cornwall. Existing August 1871 R J Withers, architect. South elevation

<sup>99</sup> KK P/2/44 Case stated in *Royal Cornwall Gazette*, 16 April 1868.

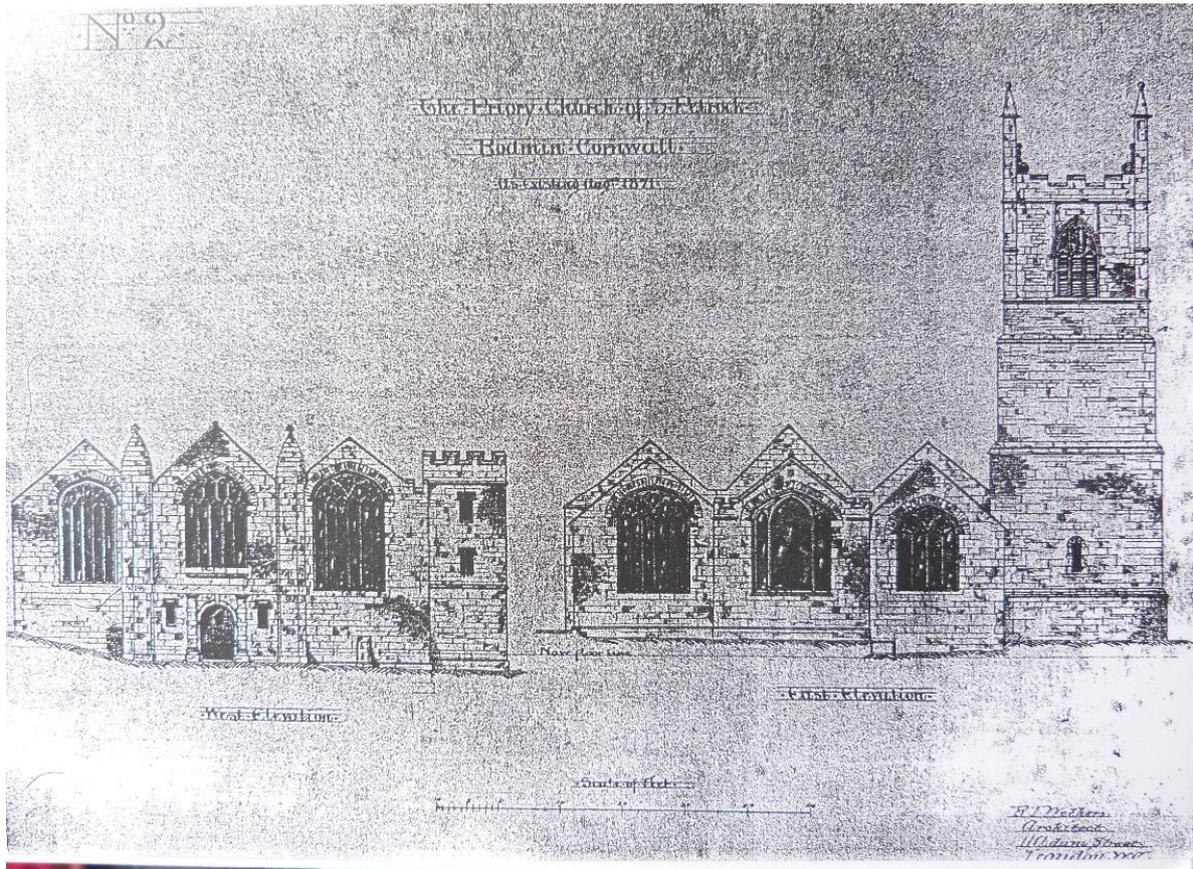


Figure 26 The Priory Church of St Petrock, Bodmin, Cornwall. Existing. August 1871, R J Withers, architect. East and West Elevation. For detail of west front see Figure 25.

7.4.6. An appeal was launched in 1869,<sup>100</sup> and in 1870 John Dando Sedding was approached for a competitive quotation.<sup>101</sup> Sedding noted that a huge amount of work was needed to the west wall that he stated was ‘unsafe’, the south wall ‘in a very bad state’ and the north wall and parts of the nave arcade that ‘needed rebuilding’ – his estimate totalled £3,600.<sup>102</sup>

7.4.7. In 1872 a Faculty was applied for ‘the long awaited’ plans for ‘reseating and repairs’ with ‘partial rebuilding and thorough general repairs’ lodged with the Incorporated Church Building Society.<sup>103</sup> The media noted the ‘heated’ and ‘contentious’ meetings which

<sup>100</sup> KK P13/2/41, P13/6/9

<sup>101</sup> KK P13/2/43. He charged £12 12s

<sup>102</sup> KK/P/13/2/443. Sedding’s response to his rejection over Withers noted ‘although couched in very kind terms- did very much disappoint me and would [seem] that the appointment was founded more on personal feeling than professional merits’.

<sup>103</sup> KK P13/2/48 and IBCS 7891. *The Architect*, 18 August 1872 p.84.

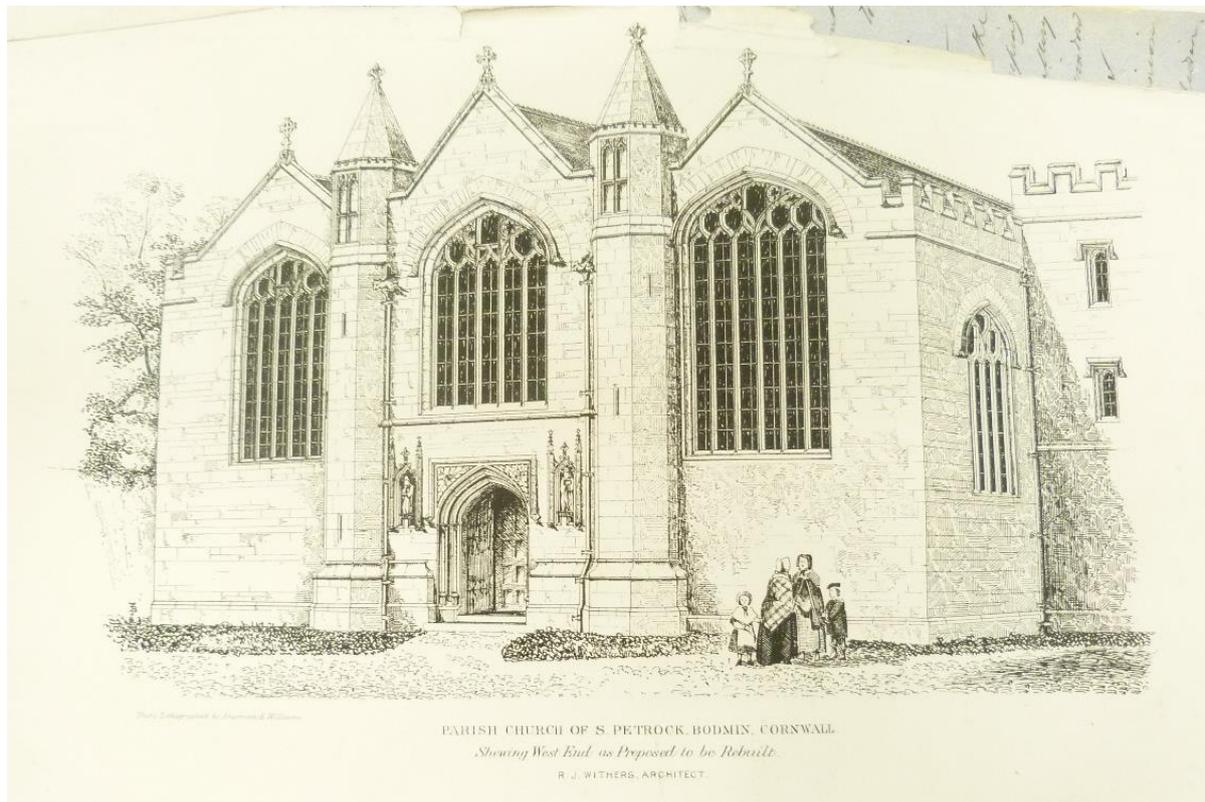
preceded works by Withers, and his builders W G Poulmeer and Joe Nichols, that commenced in January 1873 with the removal of the box pews.<sup>104</sup>

7.4.8. In 1877 £270 was given by the Incorporated Church Building Society towards 'reseating and restoring the church'.<sup>105</sup>

7.4.9. The church accounts of 1878 show that the contract was split into three sections

- West end and south west bay/ Porch roof/ north and south walls, arches. Parapets and roofs over 3 bays
- Roofs up to partition/ north and south walls to tower and partition
- Plastering all walls and straightening inner face of north wall

The proposed total cost amounted to £2,260.<sup>106</sup>



**Figure 27 Withers early proposed elevation drawing of the west front**

<sup>104</sup> *Royal Cornwall Gazette*, 9 November 1872 and *Western Morning News*, 14 January 1873. KK P13/2/52KK P13/2/53

<sup>105</sup> *John Bull*, 24 March 1877

<sup>106</sup> KK/P/13/2/40. The architects fees between 1868 and 1868 were £297 19s 11d. Windows were repaired by Mr J P Skinner while stone carving was carried out by Harry Hems.

7.4.10 In August 1880 it was reported that 2/3 of the nave had been opened, the entire west end had been rebuilt, the roof was 'entirely new' and '...all the seats of the congregation are made unappropriated and free'.<sup>107</sup>

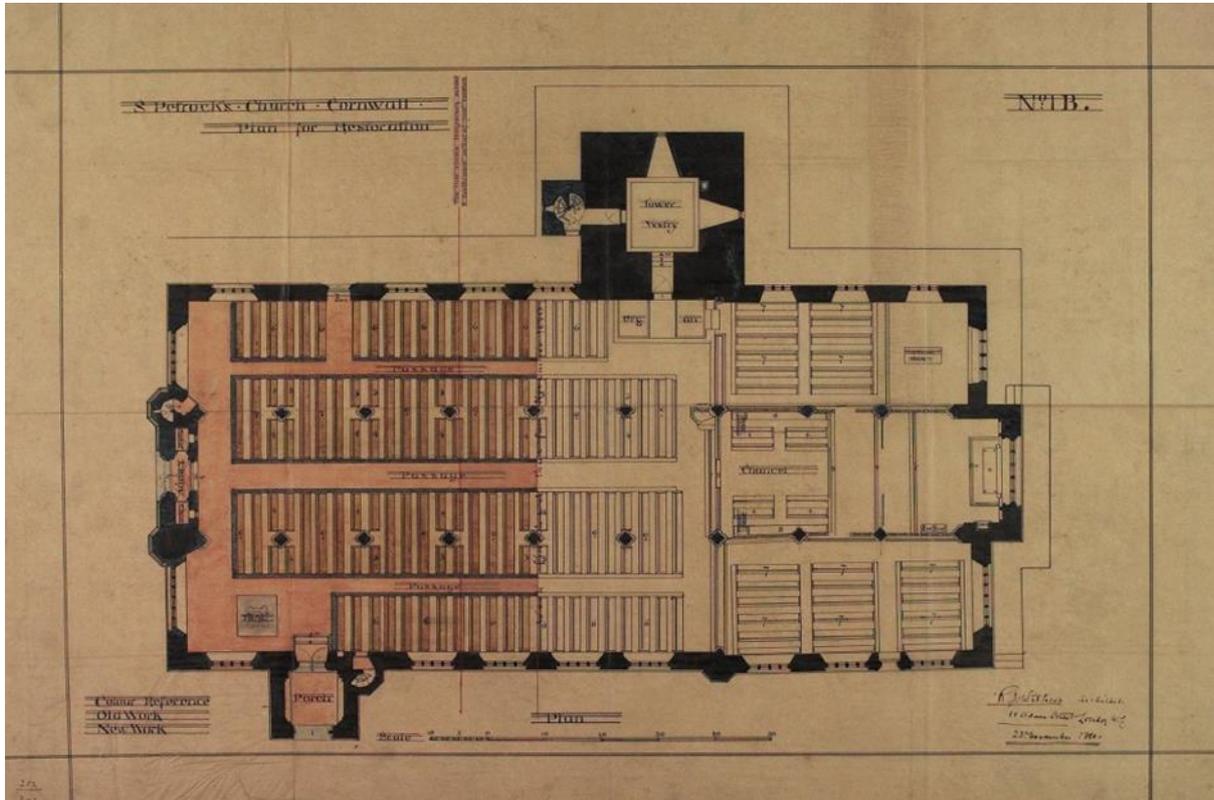


Figure 28 Robert Withers 'Plan for Restoration' as lodged with the Incorporated Church Building Society 1880.

7.4.11. The Bishop of Truro wrote in September 1881, with a view to boost donations, 'Now the spacious Choir presents within almost the aspect of a ruin. It calls for restoration; and its restoration with the Aisles, and the remainder of the Nave, will little less than double'. An appeal for funds to repair the 'unsafe' tower, with one of the pinnacles and the south facing window being 'in a dangerous condition' was launched in June 1889 – a contact was raised in July for Nicholas Shelley (carpenter) to plans and specifications drawn up by John Dennis

<sup>107</sup> Truro Kalendar 15 August 1880. KK P13/2/61/1

of Bodmin (architect).<sup>108</sup> Thanks to ongoing fund raising, work was completed on 23 December 1884 at a reported cost of £6,698.<sup>109</sup>

7.4.12. Crenelations were added to the building during this phase of works.

7.4.13. The organ was refurbished in 1885 and the tower was restored in 1889 at a further cost of £460.<sup>110</sup>



**Figure 29 Bodmin, The Church, Nave East 1890 Postcard view. Showing Robert Withers interventions of 1878-1885 including chairs replacing pews, the plain east window, the choir and low granite screen, tiled flooring, organ at east end, heating ducts and new reredos.**

7.4.14. An inventory of 1903 (reviewed in 1911), 1917, 1935 (reviewed 1943) survives for church property and movable furniture.<sup>111</sup>

**Next page 'St Petroc's Church, Bodmin. Reopening Service' *Royal Cornwall Gazette*, 26 December 1884**

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<sup>108</sup> KK/P/13/2/66-7

<sup>109</sup> KK P13/2/65, *Truro Kalendar* 23/12/ 1884.

<sup>110</sup> KK P13/2 67. *Truro Kalendar* 01/01/1890.

<sup>111</sup> KK P13/6/1-3

## ST. PETROC CHURCH, BODMIN.

### REOPENING SERVICES YESTERDAY.

The fine old parish church of **St. Petroc, Bodmin**, the largest with the exception, perhaps, of **St. Andrew's, Plymouth**, in the three counties west of Bristol, was yesterday reopened, after restoration, by the Lord Bishop of the diocese. Some 10 or 11 years ago, the church being then in a shockingly dilapidated condition, the restoration of the western portion was commenced and carried out at a cost of over £3,000, and yesterday marked the completion of the work of restoring the eastern end, the expense of which has been equally as costly. To enumerate the principal improvement. The three bays in the east end of the north arcade are completely new, and with the exception of two of painted glass, the whole of the windows are either new or have been completely restored, while two memorial windows have been added, the first being given by the relatives of the late Mr. Robt. Edyvean, and the other by those of the late Captain Wm. Henry Liddell, R.N. A portion of the ancient oak roof over the east end of the south chancel aisle has been preserved, and with the exception of the other portion of this aisle, which has been roofed with oak, the edifice throughout has been new roofed with pitch-pine. The aisles have been taken up and laid with Staffordshire tiles, and the flooring of the church with wood pavement completed. The chancel and sanctuary have been paved with encaustic tiles; new choir stalls have been erected, the latter being the gift of some members of the family of the late vicar (the Rev. C. J. Dickinson); a new altar of cedar wood has been raised at a cost of nearly £60; and the church has been fitted with three of Rimington's patent apparatus for warming. The altar fittings are all new, the whole having been presented by kind friends. The old organ has been taken down and is to be substituted by a new one in course of erection by Messrs. Hele, of Plymouth, but it is not expected that this will be ready for several months. Meanwhile music is supplied by a powerful American organ. On the whole the church has undergone a complete transformation and been in some measure restored to its original pristine beauty. The work has been carried out in a highly satisfactory manner and reflects the greatest possible credit upon all concerned, of whom special mention may be made of the contractor, Mr. S. Searle, of St. Austell. The architect was Mr. R. G. Withers, 11, Adam-street, Adelphi, London, and the clerk of the works Mr. W. H. Buscomb, of Bodmin.

The reopening service yesterday morning attracted a large and fashionable congregation, and was attended by the Mayor (Mr. E. H. Higge) and Corporation, who assembled at the Guildhall and walked to the church in procession, headed by the mace bearers. Among the clergy present were Archdeacon Hobhouse, Canons Thynne, Bush, and Moor, and the Revs. A. L. Palmes (rector), G. Hill (rural dean, Bodmin), V. H. Aldham (Braddock), G. L. Woolcombe (St. Mewan), J. Hammond (St. Austell), F. B. Paul (Lanivet), W. P. Matthews (St. Breock), W. Iago (Bodmin), C. N. Mann (St. Issey), — Pope (Bodmin), E. Steel (St. Neot), T. L. Symes (St. Keyne), Herbert C. Vyvyan (Withiel), G. T. B. Kyngdom (Boconnoc), T. Hullah (Calstock), J. R. Brown (Heiland), R. H. Treffry (St. Endellion), Viscount Molesworth (St. Petroc Minor), S. Rolston (St. Minver), C. B. Simpson (Bodmin), W. S. Cruddle, J. W. Pope, E. Ellman, G. Palmes, J. Maxwell-Lyte (Bishop's chaplain), etc.

The sermon was preached by the Bishop, who selected for his text the 4th verse of the 4th Psalm, "Commune you with thy own heart and be still." Before addressing himself to the subject of his text, his lordship congratulated those present on the opening of that noble church, in all but in name a Cathedral, and in extending a welcome to all who were there gathered together for the glory of God, made special mention of the Mayor and Corporation. God grant that the union between Church and State, which their presence symbolised, might always bind their fatherland.

A public luncheon at the Royal Hotel followed, and was so largely attended that accommodation could not be provided in the spacious dining hall for all who desired to be present. The Vicar (the Rev. A. L. Palmes) presided, and the company included the Bishop, the Archdeacon, most of the clergy present at the church, the Mayor of Bodmin, Col. Gilbert, Major Barnet, Mr. H. D. Foster, Mr. R. M. Edyvean, Mr. R. Gilbert, Capt. Hext, Mr. J. B. Collins, Col. Alms, Col. Parkyn, Mr. P. J. Wallis (town clerk), Dr. Derry, Mr. Henderson, Mr. Cardell, Mr. Spear, Mr. Hicks, Mr. Fellow, Mr. T. Baron, Mr. Williams, Mr. Sandoe, Mr. Crabb, Mr. Collins, Mr. Baron, Mr. Mudge, &c.

The loyal toast having been given, Col. GILBERT proposed the health of the Bishop, thanking his lordship, as an inhabitant of Bodmin, for his kindness in attending and re-opening the church, and for the heart-stirring sermon he had given them.

The BISHOP, in reply, said it was always a pleasure to see the way in which a Bishop was welcomed in Cornwall. It was one of the great happinesses of his life to feel that God had in His mercy sent him into a diocese where each new festival and each new re-opening seemed to bring out how readily the people were to support their Bishop; how more than kind they were in welcoming and strengthening his hands in every possible way—(applause). He could only thank them all for the joy they had brought into his heart by their hearty sympathy and unfailing goodness to him. The very name of the church was dear to him, because **St. Petroc** was the patron saint of his canonry—the first link that bound him to that county. It was to the stall of **St. Petroc** that he was allotted when he first came into Cornwall as chaplain to Bishop Benson. It seemed to give one the thought that all that was now passing in that great Bodmin and its cathedral-like church was but the uprising and resurrection of that grand Church of Cornwall which in the olden days was full of life and strength and glorious activity—(applause). Thank God it had now revived—not re-created as some people would say. Having referred in eulogistic terms to the vicar and his wife, his lordship appealed to the people of Bodmin to endeavour to lighten the good and arduous work being performed by Mr. and Mrs. Palmes by endeavouring to take a share of it, and, in conclusion, proposed "The Mayor and Corporation," whom he rejoiced to see present at the opening ceremony.

The MAYOR responded, and said he felt proud of holding the office on the occasion of the reopening of Bodmin's noble parish church. It was true he was a Non-conformist, but in this respect he regarded himself as being, like all present, a creature of circumstances. No one felt more gratified than he did at the restoration of **St. Petroc's**, and he could only express the hope that the established Church of this country would long continue to reign supreme—(applause).

Mr. J. B. COLLINS proposed the health of the two Archdeacons of the diocese, and mentioned that he could recollect a former restoration of **St. Petroc's** some 60 years ago.

Archdeacon HOBHOUSE returned thanks.

The VICAR, responding to the toast of his health, remarked that the thought forced itself upon him of the one who sowed the seeds, in tears and difficulties, of that which they were reaping the harvest that day—he referred to the Rev. C. J. Dickenson, the late vicar of the parish—(applause). He had received a number of letters from gentlemen expressing regret at their inability to be present, and the Archbishop had sent the following telegram:—"All blessing be with the renewal of your ancient Church. Best memories and prayers with Bodmin. We all with you"—(applause). In conclusion he might mention that the following special gifts had been received:—Choir stalls presented by children of the late vicar; altar table, parishioners' memorial to late vicar; cross, candlesticks, and vases, Rev. G. Gurney, St. Barnabus, Pimlico; one pair candlesticks, Mr. A. Hamby; pair vases and alms dish, Rev. W. R. Gilbert; alms bag, Mrs. Tawke; altar rail and gas standards, the architect; altar super frontal, Miss Foster; windows, Capt. Liddell, Mr. R. Edyvean; low stone screen, the Rev. W. L. and Mrs. Palmes, of Malvern; marble steps, the Vicar.

The Rev. G. HILL proposed "The Restoration Committee," to whom he remarked they were most deeply indebted; and Col. ALMS acknowledged the compliment and submitted the health of the secretary, Mr. H. B. Foster.

Mr. FOSTER, in returning thanks, mentioned that the sum subscribed towards the restoration fund (including a balance of £350, which existed when the work was commenced) had been £2,428, while the cost up to the present time had been £2,120, leaving a balance in hand of £307. Against this, however, must be set outstanding liabilities amounting to between £700 and £800. The offertories at the service that morning had amounted to £30 6s. 6d.—(applause).

Major BARNET proposed "The clergy and visitors from a distance," and Canon THYNNE returned thanks.

The Rev. W. IAGO submitted the healths of the architect, contractor, and clerk of works.

Messrs. SEARLE and BOSCOMB acknowledged the compliment.

This concluded the toast list.

7.4.15. Reference to stone carvings by Harry Hems in *Cornish Guardian*.<sup>112</sup> It is not entirely clear what works Hems carried out.

7.4.16. £4 5s 8d given to church under Queen Anne's Bounty scheme – most likely used to purchase land.<sup>113</sup>



Figure 30 Bodmin, St Petroc's Church Interior, 1920. Francis Firth. It of note that the stained glass east window is in situ (plain glass in Figure 29) and lighting scheme had changed by 1920 (compare to Figure 28)

## 7.5. 1931-37 new features and re-ordering scheme by Charles Nicholson, architect

7.5.1. In 1931 Charles Nicholson, architect of 2 New Square, Lincoln's Inn, London, tendered for new choir stalls, sedilia (made with medieval fragments), alter and chapel reredos.<sup>114</sup>

The Faculty<sup>115</sup> noted that the work was extensive and included

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<sup>112</sup> *Cornish Guardian* 08/03/1907

<sup>113</sup> KK P13 /2/30.

<sup>114</sup> KK P13/2/69

<sup>115</sup> Faculty Volume 19/03/1931 f.5 p.199 quoted in Michael Warner, *A Time to Build*, (Cornwall, 2022), p.95

- moving the organ and choir stalls to the west-end
- remove altar from St Maurice's chapel and replace with larger altar
- move window at the west-end of the north aisle to a new, more visible, position
- place clergy stalls in in the chancel
- replace the reredos behind the altar and sedilia on the south side of the sanctuary using old bench ends
- new heating

7.5.2. In 1933 new panelling was installed on the north wall of the chancel.<sup>116</sup> Nicholson's final work was in 1936 to add a new stained glass window in the east-end of the north aisle and to add electric lighting.<sup>117</sup> In turn confirmation was sought that six candles and a crucifix was placed on the high altar and two candles and crucifixes in the side aisles.<sup>118</sup> In 1937 a statue was placed in the Lady Chapel.<sup>119</sup> His ambitions to complete the chancel screen were unrealised (7.5.3.).



**Figure 31** The nave of Cornwall's largest church, St. Mary and St Petrock, Bodmin. c.1930. (Photo by W J Brunell/Keystone/Getty Images)

<sup>116</sup> Faculty Volume 05/05/1933 f.5 p.246 quoted in Warner p.95

<sup>117</sup> Faculty Volume 17/05/1936 f.5 p.345 quoted in Warner p.95

<sup>118</sup> Idem

<sup>119</sup> Faculty Volume 11/11/1937 f.5 p.392 quoted in Warner p.95

7.5.3. In 1937 Nicholson put forward designs for a full width rood screen which was never completed.<sup>120</sup>



Figure 32 Charles Nicholson design for the rood screen dated 15 June 1937

## 7.6. Changes to the interiors since 1970

7.6.1. The encaustic tiled and timber floor was removed and replaced with 'African' wood blocks.<sup>121</sup> The work is noted on the inscription on back of the south side pew (churchwardens seat) 'The floor was restored in 1973 at the cost of £20,000'. These seats were moved to new positions under a minor re-ordering Faculty raised by John Phillips, architect.<sup>122</sup>

7.6.2. John Phillips restoration 1984-9 plans for new high altar and book trolley.<sup>123</sup>

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<sup>120</sup> KK P13/2/72 1-2

<sup>121</sup> 00/00/1973 quoted in Warner p.95. It is said that the floor was 'laid on a thick base of granite and concrete, which entailed excavation over the whole of the interior of the Church'.

<sup>122</sup> Faculty 47/05 dated 5 may 2005

<sup>123</sup> KK P13/2/98

7.6.3. Roof repaired and some restoration and repair in 1992.<sup>124</sup> This included re-leading and repair of windows and stonework repairs to both the church and St Thomas a Beckett – work overseen by John Phillips.<sup>125</sup>

7.6.4. Installation in 1999 of church floodlights by Connect South West and Fitzgerald lighting.<sup>126</sup>



**Figure 33 1973 flooring replacement. It is not evident that any archaeological watching brief or recording was commissioned for this invasive work. Verbal record notes that no human remains were found.**

<sup>124</sup> 100 and 138/92 quoted in Warner p.95

<sup>125</sup> A7, 95/ 93 and 90/94 quoted in Warner p.95

<sup>126</sup> Faculty books 24/99. Cornwall Archaeological Unit project no: 99051. Monitoring of groundworks recorded post-medieval pits only.

7.6.5. The handrail in at the east end of the churchyard connecting with the road was installed under Faculty in 2005.<sup>127</sup>



**Figure 34 A 'Real Photographic' postcard of Bodmin by George W. F. Ellis, Press Photographer, Bodmin as part of the Twin Monarchs Series and is numbered C.2001. Showing Nicholson's reredos in situ and another lighting scheme.**

7.6.6. In 2011-2 a new lighting and sound system was installed in church and the font was moved. This was deemed to be part of a phased approach to re-order and repurpose the space in the building for better worship, mission and community use. A further phase saw the installation of a kitchenette and toilet in the north-west corner of the building. The positioning, alongside the historic organ, was deemed to have 'low liturgical impact'- some 'design steps' were implemented to lower the impact on the organ.<sup>128</sup> This work was designed by Heighway Field Architects.

<sup>127</sup> Faculty 54/05 dated 23 may 2005

<sup>128</sup> Preliminary Application for Faculty dated 12 July 2012.

## 8. Tables of significance

Significance is a hierarchical concept, using ascending levels to value component parts of the building and contents. Significance will, therefore, support practical decisions going forward in managing the church. St Petroc’s church has fixtures and fittings that span some 800 years which raises real conflicts between different values or types of significance. Managing these conflicts is the challenge that future generations will need to be aware of – this CMP aims to help that process.<sup>129</sup>

<b>Collections and significance tables of assessment.<sup>130</sup></b>	
Table. 1. Definitions of cultural context	
International	<ul style="list-style-type: none"> <li>• The collection/object makes a fundamental contribution to international culture and history.</li> <li>• It has and continues to lead in the study of a specialist subject.</li> <li>• It could be said to have an ‘iconic’ status.</li> </ul>
National	<ul style="list-style-type: none"> <li>• The collection/object makes a fundamental contribution to national culture and history.</li> <li>• It could meet the condition for national designation.</li> <li>• It strongly supports the study of a specialist subject.</li> </ul>
County of nation	<ul style="list-style-type: none"> <li>• The collection/object makes a substantial contribution to individual country/nations culture, history and identity.</li> <li>• It may have contributed to the changing course of its history.</li> </ul>
Regional	<ul style="list-style-type: none"> <li>• The collection/object makes a substantial contribution to a specific regions culture, history and identity.</li> </ul>
Local	<ul style="list-style-type: none"> <li>• The collection/object makes a substantial contribution to a specific place, property or local community.</li> </ul>

<sup>129</sup> These follow guidelines established by James Kerr (The Conservation Plan, 1996 and 2000 editions) and adopted by the Heritage Lottery Fund, English Heritage and others.

<sup>130</sup> This guidance is issued by the Church Buildings Council under section 55(1)(d) of the Dioceses, Mission and Pastoral Measure 2007.

Table 2. Degree of significance

<p>Exceptional – important at national to international levels</p>	<ul style="list-style-type: none"> <li>• Context: very relevant on a cultural scale</li> <li>• Provenance: complete, supported with verified evidence / documentation</li> <li>• Unity: forms integral part of the directly associated objects for the place, or part of a key ensemble group</li> <li>• Representativeness: unique, singular, extinct</li> <li>• Quality / Condition / Completeness: excellent, possibly unaltered, original parts; still in working order</li> <li>• Appeal: considered or described as beautiful, striking, fascinating</li> </ul>
<p>Considerable – important at regional level or sometimes higher</p>	<ul style="list-style-type: none"> <li>• Context: clearly relevant on a cultural scale</li> <li>• Provenance: good, supported with sufficiently verified evidence / documentation</li> <li>• Unity: forms part of the wider group of associated objects for the place or part of an ensemble group</li> <li>• Representativeness: rare, endangered, an excellent example</li> <li>• Quality / Condition / Completeness: good, very few alterations or repairs; in working order</li> <li>• Appeal: considered or described as attractive, interesting</li> </ul>
<p>Some – of regional significance for group or other value (e.g. a vernacular architectural feature).</p>	<ul style="list-style-type: none"> <li>• Context: sufficiently relevant on a cultural scale</li> <li>• Provenance: sufficient, supported with some evidence / documentation</li> <li>• Unity: may form part of the wider associated objects for the place OR is justified in CDP</li> <li>• Representativeness: unusual, distinctive, a good example</li> <li>• Quality / Condition / Completeness: some alterations or repairs that don't detract; could be made to work</li> <li>• Appeal: considered or described as charming, pleasing, engaging</li> </ul>
<p>Local - of local value</p>	<ul style="list-style-type: none"> <li>• Context: its relevance on a cultural scale may be unclear</li> <li>• Provenance: poor / questionable, supported with little if no evidence / documentation</li> </ul>

	<ul style="list-style-type: none"> <li>• Unity: questionable whether it can be supported by the CDP</li> <li>• Representativeness: common, often replicated</li> <li>• Quality / Condition / Completeness: extensive alterations or repairs that may detract; not in working order</li> <li>• Appeal: considered or described as plain, ordinary, indistinguishable</li> </ul>
Negative or intrusive features	<ul style="list-style-type: none"> <li>• Context: none or unknown</li> <li>• Unity: not supported by CDP</li> <li>• Provenance: lacking, none</li> <li>• Representativeness: mass produced</li> <li>• Quality / Condition / Completeness: poor, damaged, in parts, not complete</li> <li>• Appeal: not discernible</li> <li>• Detract from value but not necessarily expendable</li> </ul>

## 9. Chancel and Sanctuary (east)

### 9.1. Historic Overview

By repute the east end housed the shrine of St Petroc in St Mary's Lady Chapel, this report concludes that the shrine was once held in the parish church (5.11.) and was most likely removed (for reasons unknown) during William Wood's phase of work in the 1780s (7.2.). Work on the east end, including a significant reordering, was carried out by James Chapple between 1814 and 1821 (7.3.) (Figure 35). Between 1878 and 1885 Robert Withers re-established the choir (7.4) (Figure 35a). The east window was replaced in 1898.

Historically fragments of medieval carving have been used and re-used to make various features in the church – in his book on bench ends Dr Todd Gray noted 'the collection is important but is difficult to assess'.<sup>131</sup> Since their removal at the Reformation, the medieval fragments, carved by Matthew More in 1491, have, at various times, been re-worked into the pew bench ends (since removed), pulpit, door screens, furniture, reredos and rood screen while, there have been various mentions of fragments left rotting in the Parvise chamber.

By my rough reckoning there are 10 fragments in the vestry screen (formerly chancel reredos); 8 in the chancel stalls and partition; 7 in St Maurice's screen; 7 in the St Maurice's chapel reredos; 7 in the pulpit; 3 in the lectern; 2 in choir stalls; 2 in a reading desk. In 1909 Edmund Sedding noted 51 carved bench ends in the church.<sup>132</sup>

### 9.2. Fixtures and fittings

#### 9.2.1. Reredos

The reredos, by an unknown maker, are made of marble, timber, mosaic with stencil work. It contains sixteen panels around a central panel, featuring the patron saints of some of the chief guilds or brotherhoods which were in the town in 1469'.<sup>133</sup> These reredos, albeit with fourteen panels and raised on six steps, are shown in an 1871 proposal drawing by Robert

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<sup>131</sup> Todd Gray, *A Gazetteer of Ancient Bench Ends in Cornwall's Parish Churches*, (Exeter, 2016), p.13.

<sup>132</sup> E Sedding, *Norman Architecture in Cornwall*, (London, 1909), p.27

<sup>133</sup> 'The Teaching of the New Reredos', *Cornish Guardian* 11 October 1910.

Withers (Figure 23) but were not completed until c.1892.<sup>134</sup> Withers is likely to be the designer.

Figure 35a indicates that the mosaic panels above the altar in c.1890 may be the central section of the present reredos. Figure 36 shows the reredos completed.



Figure 35 Altar piece and window tracery of c.1830 by unknown artist. Detail from Figure 20



Figure 35a The east end in 1890. It is not clear when this altar piece was installed.

The memorial plaque reads

The mosaics reredos surrounding the High Altar of this Church was erected by William Rowe Chorister for 52 years and parish Clerk. To the greater glory of God

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<sup>134</sup> *Truro Kalendar* notes 'mosaic reredos' 28/09/1910.

and in loving memory of his wife Margaret who entered into rest 18 Dec 1892. Also of Maggie their eldest daughter who fell asleep 22 March 1894 'Grant then O Lord eternal rest'

The reredos were covered during Charles Nicholson's phase of works between 1931 and 1937 (Figure 37) and exposed again in 2014 during a minor re-ordering scheme.



Figure 36 The east end of church in 1920



Figure 37 East end, 1950s. George Ellis Collections

#### 9.2.2. Clergy stalls, two desks, sedilia, main reredos and chapel reredos

Two estimates, dated 1 July 1931, were sent by the architect Sir Charles Nicholson to Mr Young at Bodmin church for the 'platform stalls. Sedilia, main reredos and chapel reredos' – Bowman and Sons, Stamford, quoted £572 while Miss Pinwill costs was quoted higher at £628 15s.<sup>135</sup> Nicholson, a former pupil of John Dando Sedding, noted '...there is nothing to

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<sup>135</sup> KK P13/2/69

choose between the workmanship of the two, both are first rate'.<sup>136</sup> Bowman & Sons later invoiced for 'chancel reredos, stalls, sedilia, two benches and 147 carved letters at £424 9s'.

Nicholson reused 'old panels' most likely from former screens or from bench ends. Pinwill also produced designs for the south chapel alter cornice.<sup>137</sup> In December 1931 and April 1932 Bowman & Sons billed a total of £491 15s 9d for candlesticks, aumbry, chancel reredos, stalls, sedilia, benches and inscription.<sup>138</sup>

### 9.2.3. Lectern

Heavy carved oak lectern in two pieces of unknown origin. Made of medieval fragments which appear to be bench ends and misericords.<sup>139</sup> No date.

### 9.2.4. Two stone Gothic piers defining sanctuary

The 1871 Withers illustration (Figure 23) shows the 'proposed' reordering with these two new piers functioning as a low screen to the sanctuary. The organ was sited to the north.

9.2.5. Encaustic floor raised above nave on three stone steps. Encaustic tiles part of 1872 to 1885 reordering scheme. Similar tiles were used to define the nave and aisles.

Two large concrete flats (now covered in carpet) once supported a dais on which the choir stalls sat (as shown in the 1871 illustration, Figure 23).

9.2.6. Wooden altar rails on iron Gothic mounts, fixed to floor, by E Bowman & Sons.<sup>140</sup>

Kneeling rail cushion by Brenda Dunster, c.2010. This rail was moved from the Lady Chapel in 2014 when the reredos screen was relocated.<sup>141</sup> The reason given in Scott and Co's 'statement of need' was to

...give direction to visitors and add to the balance of the high altar in its context between the north/ south aisles. The reordering will generally bring focus to the high

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<sup>136</sup> Beacham and Pevsner, *The Buildings of England. Cornwall* (Yale University Press, London.2014) p.110 credits Nicholson with the 'Choir stalls and reredos' which he adds 'constructed of the E wall and thus obscuring most of 1894 scheme of mosaic panels behind'

<sup>137</sup> KK P13/2/73

<sup>138</sup> KK P13/2/71

<sup>139</sup> G L Remnant, *Misericords in Great Britain* (Oxford, 1998), p.28. The author regards two of these as being of Italian influence.

<sup>140</sup> RIBA BOW[334] in EBS/4/3 Church of Saint Petroc, Bodmin, Cornwall, by Sir Charles A. Nicholson 'Designs for a credence table, sedilia, candlestick, hymn board, chancel benches, aumbry & altar rails'.

<sup>141</sup> Scott & Co drawings S762-02a

altar and the newly restored Reredos and allow the high altar to be used with the president facing the congregation.<sup>142</sup>

#### 9.2.7. Two large wooden candlesticks

Brass floorplate reads

These two candlesticks were placed in this sanctuary to the glory of God and to the seven boy scouts of this parish who gave their lives in the Great War 1914-19. N Frazier, G Hamley, F P Holman, F Keat, J H Lawrence, H Osborn. H Thomas.<sup>143</sup>

The two large candlesticks in the sanctuary today were made by J Wippell & Co, Exeter, in 1949.<sup>144</sup> It is not known if these replaced those dedicated to the scouts.

#### 9.2.8. Three seated choir stools

Modern piece of furniture (unknown date) incorporating old bench ends and fragments on rear elevation.

#### 9.2.9. Aumbry and Aumbry Light

By George Tinworth of Doulton factory. Found in Parvis chamber and installed in Lady Chapel before being moved to the Sanctuary in 2014. This appears to have replaced the Bowman and Sons aumbry which was 'lined with white satin as instructed by Mr Young' which cost £16 20s in 1932.<sup>145</sup>

#### 9.2.10 Altar

The main altar was moved to St Maurice's chapel in 1931 and replaced by a bigger altar in block granite by John Phillips, c.1985.<sup>146</sup>

#### 9.2.11. Carved oak chair, c.17<sup>th</sup> century.

Provenance not known but seen in 1906 photograph (Figure 40) and noted in Historic England listing in 1949.

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<sup>142</sup> David Scott 'Statement of Need' presented to DAC dated 30 June 2014

<sup>143</sup> Research files on scouts held in the DCLI Museum and Bodmin Town Museum.

<sup>144</sup> KK P13/74

<sup>145</sup> KK/13/2/71

<sup>146</sup> Faculty 19/03/31 f.5 p.199

9.2.12. Black Catacleuse freestanding monument to Thomas Vivian (d.1533), former prior of Bodmin (Figure 38).<sup>147</sup>

The antiquary John Leland visited Bodmin Priory in c.1538 and noted

...no tumbes in the priory very notable, but Thomas Vivianes late prior ther and suffrage by the title of the bishopric of Megarensē' adding 'Ther lay buried before the high altare in a high tumbre of a very darkesche gray marble one Thomas Viviane Prior of Bodmyne'.<sup>148</sup>

In the early-18<sup>th</sup> century William Hals found the tomb still in the priory church, of which, he wrote, had been 'left to fall into utter Ruine and Decaye as it now stands, & Discontinued Either for use of Livinge or Dead human creatures'.<sup>149</sup> However, in 1736 John Loveday recalls seeing the tomb, apparently in the parish church, his description reads

In the North Isle of the Chancel is a raised tomb, on which a recumbent Effigies, with a Mitre, Crosier &c, the hands joined, 2 little angels at the head, 2 at the feet; but these angels are broken & defaced; there are Escutcheons of Arms upon the tomb, & on the sides of it; on the sides are also the 4 Evangelists with their Symbols; this Inscription (each letter a Capital) round the edge of the tomb – "Hic Tumulus Venerabilis Pater Tomas Vivian Megarensis Epus Hujusque Domus Prior Qui Obiit Anno Dni MDXXXII Primo Die Junii Cujus.....icietur Deus Amen".<sup>150</sup>

Loveday is mistaken and confuses the parish church with the priory. A 19<sup>th</sup> century drawing of the tomb by Rev W. Iago survives in Kresen Kernow.<sup>151</sup>

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<sup>147</sup> 'The Tomb of the Suffragan Bishop of Cornwall', *Journal of the Royal Institution of Cornwall*, 1874-8, pp.346-8

<sup>148</sup> L. Toulmin Smith (ed), *The Itinerary of John Leland in or about the years 1535-1543* 5 vols (Oxford, 1964), I, pp.180, 184.

<sup>149</sup> A full discussion of this monument can be found at Paul Cockerham 'Catacleuse, Wood and Platster: markers for the Renaissance in Early-Modern Cornwall', *Journal of the Royal Institution of Cornwall*, 2004, p.44 quoting BL Add MS 29762, fo.12r.

<sup>150</sup> Sarah Markham, 'John Loveday of Caversham 1711-1789', *pers comm* with Markham family. Private papers.

<sup>151</sup> KK, P13/2/398 Paul Cockerham notes 'the condition of the structure then and the disposition of the panels is still unclear'.

Wallis and Lake note that the monument was installed in the church in 1819.<sup>152</sup> However it may have been moved earlier as it was noted by Lysons in c.1805 who described the tomb

At the East end of the North aisle is an altar tomb of a hard dark coloured stone having the effigies of a Bishop in pontificalibus with his Crosier on his left side under his arm, his hands joined in prayer. Two Angels supporting his head one of which holds a shield with these arms (3 fishes)<sup>153</sup> the other the coat of arms as A. Two other angels at his feet with the same shields, round the verge of the slab the following Inscription: "Hic tumulatus venerabilis Pater Tomas Vivian Megarensis ep[iscop]us hujus q[ui] domus prior qui obiit anno domini M . D . XXXIII primo die Junii cujus ... propicietur deus amen." Figures of the 4 Evangelists with their attributed & symbols carved in alto relievo & 2 shields.<sup>154</sup>



Figure 38 Bodmin, Monument 1897, Francis Firth Ref 40580A. The organ can be seen to its west.

<sup>152</sup> J Wallis, *The Bodmin Register; or, Collections relative to the past and present State of the Parish of Bodmin*. Joseph Polsue, *Lake's Parochial History of Cornwall* (Cornwall, 1974), vol.1, p.89.

<sup>153</sup> Thanks to Paul Cockerham for this reference and the note that The 'three fishes' are the arms of Bodmin priory (three fish in pale naiant); the shield 'A' is on a chevron three annulets between three lions' heads erased, on a chief three martlets, for Vivian.

<sup>154</sup> Lysons notebook: BL Add MS 9462, fol. 21r.

The monument is not shown in the Bennett Pascoe plan (Figure 22) but not on the 1871 Withers illustration (Figure 23) . Stated in Pevsner (2014) revision as ‘Recumbant effigy on a chest decorated with figures of the Evangelists. Cherubs and shields, and course Italianizing balusters’ adding ‘the finest pre-Reformation monument in Cornwall’.<sup>155</sup>

The brass plate fixed to the monument reads

This tomb which stood before the high altar of Bodmin Priory church (since destroyed) was repaired in 1819 by Sir Vyell Vivian of Trelowarren 7<sup>th</sup> Baronet and in 1885 by Reverend Sir Vyell Vivian 9<sup>th</sup> Baronet within are deposited the remains of the prior Thomas Vivian Bishop of Megara who died in 1533.<sup>156</sup>

Paul Cockerham notes that the effigy is ‘relatively conventional’ but adds ‘it is the tomb chest sides that are extraordinary’ adding that production was likely to be the work of a highly skilled sculptor from London or Exeter.<sup>157</sup> The panels display religious iconography, Tudor badges and the Royal arms. The tomb represents an early example of Renaissance style in Cornwall – a style that gained momentum and popularity by the last quarter of the 16<sup>th</sup> century.

9.2.13. A pair of kneeling benches ends carved with WEB 1931 JM & HFE 1931.

### **9.3 Stained glass: The Chancel east window, 1898.**

9.3.1. Nothing is known of the medieval glazing scheme.

9.3.2. An enamel painted window on rectangular panes of plain glass without lead-lines, portraying the Ascension, was inserted in Chancel east by the London firm of Lowe in 1824.<sup>158</sup> The window was donated by Francis Basset, Lord de Dunstanville (1757-1835), and

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<sup>155</sup> Peter Beacham, *Buildings of England: Cornwall* (Yale University Press, 2014, p.110.

<sup>156</sup> Sir John Maclean, *The Parochial and Family History of the Deanery of Trigg Minor* (Bodmin and London, 1873-79), vol. I, p.159 notes that the plaque he saw carried the words ‘This Tomb, that originally stood before the High Altar, was repaired in 1819 by Sir Vyell Vyvyan, Bart, the Legal Representative of the Prior’.

<sup>157</sup> Paul Cockerham ‘Catacleuse, Wood and Platster: markers for the Renaissance in Early-Modern Cornwall’, *Journal of the Royal Institution of Cornwall*. 2004, p.44.

<sup>158</sup> References to this window can be found at *Royal Cornwall Gazette*, 5 January, 1824, 1 May 1924; Joseph Polsue *Parochial History of Cornwall*, (Truro, 1867) vol.1, p88; *Western Morning News*, 19 January 1870;

inserted in the year of his second marriage. A letter, dated 2 April 1823, from ‘Dunstanville’ to an unnamed recipient, shows that Robert Smirke<sup>159</sup> travelled to Cornwall in 1823, most likely in his role as Treasurer of the Royal Academy,

...Mr Lowe of Newman Street for a pointed window for Bodmin Church in Cornwall. Mr L was recommend by my late worthy friend Mr Parrington of your Academy; it was agreed that the work was to be carried out under the inspection of Mr P and Mr Smirke, that the price be 450 guineas, 150 to be paid in hand, 150 when messers Parrington and Smirke make report that the artist was entitled to it, and the remainder when the window was placed in the situation it was intended for.<sup>160</sup>

9.3.3. Lowe had promised the window by summer 1821, however legal proceedings against the stained-glass maker was underway as the work remained unfinished in February 1822 when, by then Mr P[Arrington] was dead and Smirke had approved the second payment.<sup>161</sup> The window was vandalised in 1837.<sup>162</sup>

9.3.4. Such windows were totally disapproved of by the Tractarians and Ecclesiologists of the 1830s and ‘40s and the style was soon to be superseded by the medieval mosaic construction.<sup>163</sup>

9.3.5. The window was removed and replaced with a geometric coloured glass window (Figure 39) probably during the Withers phase of works between 1872 and 1885. In 1944 Arthur Quiller Couch (1863-1944), recalling his childhood in the church, recounts this window

But on our left in the forenoon light shone the golden east Window which a later taste has condemned, removed, stacked away somewhere (I believe) as rubbish, and

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J Maclean, *The Parochial and Family History of the Deanery of Trigg Minor in the County of Cornwall* (London, 1873), vol I, p,152; *Kelly's Directory of Cornwall* 1893, p,1038.

<sup>159</sup> Robert Smirke RA (1780-1867), architect, one of the leaders of Greek Revival architecture. He was architect to the Board of Works and designed several major public buildings, including the main block and façade of the British Museum. He was a pioneer of the use of concrete foundations.

<sup>160</sup> KK AD225/5. Quoted in Paul Holden, *Antiquaries, Archaeologists and Architects: the building of Bignor Park in Sussex*, *Georgian Group Journal*, vol. XXVIII, 2020, p.186.

<sup>161</sup> It is unlikely the letter refers to Edward Smirke who was called the bar at the Middle temple in 1824 and later worked a great deal in Cornwall.

<sup>162</sup> *Royal Cornwall Gazette*, 22 December 1837.

<sup>163</sup> Today, the only other Cornish enamel painted window to survive is John Pike Hedgeland's ‘Transfiguration at Saint Michael’ in Helston.

replaced with neo-Gothic mullions and an artistic scatter of figures in modern stained glass with no design in it but a vague suggestion that we, as it, should be imitators of the Middle Ages. True it is that the old window was painted transparency (and for this, if any purist finds it fatal, let him condemn the Reynolds windows in the ante-chapel of New College, Oxford). Still less excusable, indeed unpardonable, was the fitting of the glass into metal frames. But the picture was of the Ascension, simple, large, and in colouring, magnificent, the design (I believe) by one Lowe of London.<sup>164</sup>



Figure 39 Bodmin interior, 1890. Francis Firth Ref 24487. Showing plain glass in the east window and the choir, lectern and pulpit.

9.3.6. In 1891 the newspaper reported of a bazaar to raise money for a new east window, it reported 'At present the beauty of the chancel is decidedly marred by the unsubdued light

<sup>164</sup> Arthur Quiller Couch or 'Q', *Memories and Opinions: an unfinished autobiography* (Cambridge, 1944), pp.21-22

from the present window'.<sup>165</sup> The east window was replaced in 1898 (Figure 40).<sup>166</sup> The five-light window showing the Ascension of Christ with St Michael (lower section), flanked by a rich assortment of biblical and later personages was made by Clayton and Bell,<sup>167</sup> and was dedicated to the Chief Constable, Colonel Walter Raleigh Gilbert. Despite the saints not being named in each nimbus (as at Truro) figures can be identified by attributes in each panel, for example, Moses' ten commandment tablets and Peter's keys.



Figure 40 Bodmin, Parish Church Interior, 1906, Francis Firth. Ref 56280A. En-suite with new reredos. Curtains shield the altar from the side chapels.

<sup>165</sup> *Royal Cornwall Gazette*, 17 December 1891

<sup>166</sup> *Truro Diocesan Calendar*, 1899 : 162 – Inserted 10th, February, 1898. *Royal Cornwall Gazette*, October 6, 1898, p.2.

<sup>167</sup> Ten years earlier Clayton and Bell secured the contract for the complete glazing scheme for Truro Cathedral, the largest commission for stained glass in the whole Victorian period. The Bodmin window shares some similarities to the east window at Truro.

## 9.4. Statement of significance

9.4.1. The east end is well-focussed through the arrangement of fixtures and fittings. A minor re-ordering was carried out in 2014. Revealing the Victorian reredos has created a handsome and historical feature at the east-end of the building. The maker of the reredos is not known, identification would increase the significance of this fixture.

9.4.2. Some of the contents by notable makers/ designers including Bowman & Sons, Clayton and Bell, Charles Nicholson and George Tinworth and fragments of Matthew More's medieval carpentry would be classed of being of national significance. The exception to this is the tomb of Prior Vivian which would have a wider national significance with its noted provenance and significant maker.

9.4.3. The loss of focus towards the historic choir (as seen in Figure 23) is regrettable but understandable considering the current needs of the building

## 9.5. Issues, vulnerabilities and opportunities

9.5.1. The significance, grandeur and setting of Prior Vivian's tomb chest is negatively impacted by the extension to the choir vestry. This extension was carried out under Archdeacon's license but made permanent in 2014 under Faculty.<sup>168</sup> The recent intervention with green curtains obscures the north side of the tomb which is no longer visible on all sides. The total removal of this vestry space would (possibly) uncover some important floor memorials and improve the setting of this internationally significant tomb chest.



Figure 41 Prior Vivian's tomb chest in relationship with the old and new vestry screen

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<sup>168</sup> Faculty 063/14

9.5.2. A set of conservation reports on wooden furniture in particular would inform future conservation spend.

9.5.3. A mapping exercise regarding wall and floor mounted memorials in their current positions as opposed to their historic positions could be carried out but would be time consuming. The same might be said to produce a catalogue of medieval timber fragments.

9.5.4. Consideration towards realigning the stone screen and re-establishing the choir stalls in the choir would restore the historic focus and be true to the Withers re-ordering between 1878 and 1885.

9.5.5. The church generally would benefit from a *de minimus* policy.

## **9.6. Lost heritage**

9.6.1. Little is understood about the medieval glazing scheme. Nor is there any hard evidence that the shrine of St Petroc was situated beyond the east end, indeed some of the early description are rather ambiguous which have blurred the lines between the parish and priory churches.

9.6.2. The proposed reordering of 1871 (Figure 23) shows three screens enclosing the three eastern bays on the north side. This created a private chapel further enclosed by the organ. However a lack of fixings on the columns would suggest screens were never installed in these bays.

9.6.3. In 1897 a homemade sanctuary carpet and kneeler for communicants was installed.<sup>169</sup>

9.6.4. In 1898 a new 'oak altar with stone slab and front panels decorated' (now in St Maurice's chapel) replaced the old 'deal' altar.<sup>170</sup>

9.6.5. Various monuments have been relocated from the east end, most notably a stone for the former mayor of Bodmin Richard Durant (d,1632), his wives and 20 children, which was previous in the floor at the north-east end of the church<sup>171</sup> and Peter Bolt (d.1632) 'one of

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<sup>169</sup> *Truro Kalander* 01/03/1897

<sup>170</sup> *Truro Kalander* 25/12/1896

<sup>171</sup> Maclean p,163

the finest incised slabs in the county<sup>172</sup> was mentioned in Maclean as being in the south aisle The 1870s alterations removed four floor mounted slabs inscribed to Susanna Hosken (d.1791), Catherine Stone (d.1826), Nancy King (d.1780) and others, and Nicholas Trebilcock (d.1724).<sup>173</sup>

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<sup>172</sup> Peter Beacham, *Buildings of England: Cornwall* (Yale University Press, 2014, p.110.

<sup>173</sup> Maclean p.160

## 10. St Maurice's chapel

### 10.1 Historical overview

Situated in the north aisle, the chapel, referred to as the Soldiers Chapel, is dedicated to the early Christian martyr, St Maurice. There are 17 Duke of Cornwall's Light Infantry (DCLI) memorials (including stained glass) situated along the north aisle wall, a stained glass window in the north-east side and four memorials along the south aisle.

The north side is often considered the oldest part of the church, parts of which may, in part, date to Norman period, however historic rebuilding works questions what early stonework survives. Indeed, north walls were worked on in 1818 (7.3.), from 1878 (7.4.) and the roof was repaired/replaced in 1872. The trench on the exterior of the north side (running from the west door to the south east corner of the church) was completed in 1822 (7.3.). The writing school first appears in 1819 (7.3.) during James Chapple's work but was removed by the time Robert Withers had arrived in the 1870s. The 1871 Withers illustration shows three wooden screens filling the first easterly three bays on the north side. The organ blocked access to the far-east end of this space.

The earliest reference to standards being raised appears in the *Truro Kalander* who noted that in 1895 'a new altar cloth, brass cross and candlesticks, vases, altar rails and standards were installed in the 'side chapel'.<sup>174</sup> Colours were subsequently installed between 1908 and 1962.

### 10.2. Fixtures and fittings

#### 10.2.1. Choir vestry (north)

Screen incorporating old medieval bench ends and fragments, extended in 2014 to compensate for the loss of changing space behind the reredos screen. The screen compromises the presentation of the Prior Vivian tomb chest (9.5.1.).

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<sup>174</sup> Truro kalander 06/07/1895 costing £16

### 10.2.2. Panelling

Faculty for panelling on north wall of chancel (Chapel of St Maurice) dated 5 May 1933.<sup>175</sup> Incorporates wooden feature panel in memory of Major Herbert Augustine Carter VC of the 101<sup>st</sup> Grenadiers Indian Army and 'in memory of his comrades of the Duke of Cornwall's Light Infantry with whom he first saw active service'. On 13 January 1913 Carter led a column of the 40<sup>th</sup> Pathans on a forced march of two days in great heat and difficulties to the relief of Mwele Nogo in British East Africa sacrificing his life.

### 10.2.3. Memorials under carpet

Maclean notes a good number of floor mounted tomb slabs (some undecipherable or broken) in this part of the church and a wall mounted painted arms.<sup>176</sup> Some of the slabs and brasses may still be under the carpet in vestry. One stone that can be read is dedicated to Catherine Stone (d.1820).

### 10.2.4. Wall mounted memorials

Some good examples, in vestry (east wall) slate memorial to Mr Francis Joll, Innkeeper of Bodmin died 1802; (north wall) Regency plaque to John Pomeroy Rector of Lesneuth and Vicar of Bodmin died 'in the desk of this church while preparing to celebrate divine service before the judges of Assize' 17 August 1813; wooden grave marker to 2<sup>nd</sup> Lt S G P Cruddas 6/D GLI 21/9/15; two 2<sup>nd</sup> World War memorials<sup>177</sup> and marble wall plaque to Major General Vivian Eveleigh CB DSO OBE (1898-1958) DCLI Colonel 1953-8, installed after Faculty approved August 1959.<sup>178</sup> Pair of low carved oak prayer screens in memory of General Sir Walter Venning CNG CBE MC given by his two sons Walter and John. Normandy Veteran's Plaque, funded by the Normandy Veteran's Association and made by Kerrow memorials, installed under Faculty in 2007.<sup>179</sup>

10.2.5. Chairs in St Maurice's chapel gifted in memory of Major General Vivian Eveleigh. A pair of kneeling benches installed as per Faculty dated 20 June 1967.<sup>180</sup>

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<sup>175</sup> KK P13/6/15

<sup>176</sup> Maclean p.160

<sup>177</sup> Faculty books 59/95.

<sup>178</sup> KK P13/6/20. Faculty Volume 04/08/1959 f.6 p.491 quoted in Warner p.95

<sup>179</sup> Faculty 33/07 dated 4 April 2007.

<sup>180</sup> KK P13/6/23. 20/06/1967 f.7 p103

10.2.6. Lectern of unknown provenance.

10.2.7. 'Oak altar with stone slab and front panels decorated' removed from high altar in 1898.<sup>181</sup>

10.2.8. Oak hymn boards dedicated to 'James Francis Absley 1888-1938'.

10.2.9. The pricket stand dates to 1995.<sup>182</sup>

10.2.10 Screen incorporating medieval fragments and inscribed 'Remembering before God the men of the Duke of Cornwall's Light Infantry who gave their lives 1939-1945. Screen was installed when the organ was relocated and was in place before 1936 (15.2.2.).

10.2.11 *Gospels for the Eucharist at the Parish Church of St Petroc, Bodmin* handwritten by 'FCBS' in 1964. Mounted on lectern (incorporating a sword) in memory of Major Charles John Eary (1857-1926) and his son Captain Frederick Charles Eary MC (1891-1918).

10.2.12 Pair of two seater stalls with carved panels. No date.

### 10.3 Stained glass windows

10.3.1. East wall, north chapel east, 1936

A late First World War window made by the studio of A.K. Nicholson,<sup>183</sup> inserted in 1936.<sup>184</sup> The tracery shows the crucifixion with Mary and John and emblems of the Passion, the cross forms a tree of life – the leaves depict 'Healing of Nations'. Other imagery includes chivalric legends of Arthur and Percival with the English Christian kings Richard I and Edward I. Kneeling at prayer desks at the foot of the window are Major General Sir John Eardley Wilmot Inglis,<sup>185</sup> KCB, colonel of the 32th Regiment of Foot, died at Homburg, Germany on 27 September 1862, aged 47 and Captain Percy Ashton M.C. who served with the 1<sup>st</sup> and 8<sup>th</sup> Battalions of the D.C.L.I. in France and Salonika 1914-18. The inscription also highlights the

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<sup>181</sup> *Truro Kalander* 25/12/1896

<sup>182</sup> Faculty 60/95.

<sup>183</sup> Brother to Charles Nicholson, architect.

<sup>184</sup> Faculty Volume 17/05/1936 f.5 p.345 quoted in Warner p.95 *Cornish Guardian* July 23, 1936, p 13.

<sup>185</sup> Colonel of the 32nd regiment who commanded the garrison at the siege of Lucknow in the year of the Indian Mutiny, 1857.

suffering that results from all wars: 'and who died from the effects of War Service, 1934'.<sup>186</sup> Michael Swift notes 'In both its powerful and resonant iconography and the skill of its execution, this window is one of the most significant in the church'.

#### 10.3.2. North wall, far east end, north chapel bay 1

Dating to 1859 this early Gothic Revival style window is the earliest surviving window in the church.<sup>187</sup> The allegorical iconography depicts figures of Faith and Hope with the figure of Christ as Love. Donated by the five surviving children, 'in grateful memory of their beloved parents, John P. Watkin, who died 7 May 1846, aged 68, and Loveday Watkin, who died 17 September 1857, aged 78, A.D. 1859.' Michael Swift concludes 'Cornish windows of the 1850s are rare, and this is a valuable survival of a period when stained glass, heavily under the influence of Pugin, used medieval windows as their main inspiration'.

#### 10.3.3. North wall, east end, north chapel bays 2 and 3

Plain glass with the leads forming a six-pointed star motif. It is believed that these were glazed by George Snell of Cober Valley Studio in 2001 to replace earlier windows that had suffered vandalism.<sup>188</sup> There is no record of the earlier window.

### 10.4. Colours

10.4.1. By 1881 colours were no longer displayed in battle, a consequence of smokeless powder and more accurate weaponry creating less confusion on the battlefield. Before 1881 colours were important to indicate rallying points, an infantry battalion taking two colours into action – the Union flag being the King's (or Queen's) colours and the regimental colour on which battle honours would be embroidered. Colours would have been presented by the monarch and consecrated by the church.

10.4.2. The 2005 Faculty application for decorating the north aisle notes 'the colours are of sentimental value and have no intrinsic value. They accept that if the very old ones

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<sup>186</sup> Stained glass descriptions owes much to Michael Swift.

<sup>187</sup> *Launceston Weekly News*, December 24, 1859, p 4.

<sup>188</sup> Pat Munn, p.3-4. In addition to n4 and n5, the other windows that suffered vandal damage in these years were n6, n3, e, s6 and n8.

disintegrate in the move this will be considered part of the natural process'.<sup>189</sup> As part of this decorative scheme the colours were removed and re-sited, in consequence this the banners have in places become disconnected with their interpretive brass plaques which do not seem to have all been relocated as intended.<sup>190</sup>

10.4.3. Because of the poor state of the colours it is difficult to identify each object with any accuracy. The *Truro Kalander* notes that in 1895 'a new altar cloth, brass cross and candlesticks, vases, altar rails and standards were installed in the 'side chapel'.<sup>191</sup> This would appear to mark the origins of the chapel as a war memorial. Colours were subsequently installed between 1908 and 1962.

10.4.4. A Faculty dated 22 March 1926<sup>192</sup> notes that a set of DCLI colours was presented by Exeter Cathedral to the parish church in 1926. It is not clear which ones these are.

10.4.5. The Colours of the Duke of Cornwall's Light Infantry. The order of display does is not consistent with interpretation so it is not possible to identify each colour with any certainty. More work could be done to clarify this situation.

Therefore in no particular order

10.4.5.1. 46<sup>th</sup> South Devonshire Regiment 'presented on board the transport "Prince" in which the regiment proceeded to the Crimea war'. Replacement set for colours lost in 1854 when the ship sank in Balaklava harbour in a storm. Transferred from Truro cathedral in 1928.

10.4.5.2. 2<sup>nd</sup> Battalion DCLI presented by HRH Prince of Wales, Aldershot 9 July 1931, installed in chapel on 13 August 1950 after the amalgamation of the former 1<sup>st</sup> and 2<sup>nd</sup> Battalions of the regiment on 9 June 1950.

10.4.5.3. 32<sup>nd</sup> Cornwall regiment DCLI and King's colour presented to the Battalion after the Battle of Waterloo in replacement of colours destroyed at the Battle of Quatre Bras (1815)

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<sup>189</sup> Ref OEP/SAE/050420. Application from David Dunkley.

<sup>190</sup> Work carried out by Classic Restorations, St Breward. Total cost £2,192.55

<sup>191</sup> Truro kalander 06/07/1895 costing £16

<sup>192</sup> Faculty Volume 22/03/1926 f.5 p.58 Quoted in Warner p.95

10.4.5.4. Colours of the 1<sup>st</sup> Battalion DCLI Light Infantry presented by HRH the Prince of Wales 13 April 1885. Deposited in the church 14 April 1908.<sup>193</sup>

10.4.5.5. 1/5<sup>th</sup> Battalion DCLI presented at Bodmin by Mrs J C Williams in 1920 and installed in the chapel in 1925.

10.4.5.6. 32<sup>nd</sup> (the Cornwall) regiment DCLI. Transferred from Truro cathedral in 1928.

10.4.5.7. 1<sup>st</sup> Battalion DCLI presented by the Lord Lieutenant of Cornwall at Bordon on 1 June 1950 on the amalgamation of the 1<sup>st</sup> and 2<sup>nd</sup> battalions. Between 1959 and 1962 they were carried by the Somerset and Cornwall Light Infantry. Installed in the chapel in 1962.

10.4.5.8. 3<sup>rd</sup> Battalion DCLI presented between 1883 and 1886 at Bodmin by Lady Elizabeth St Aubyn.<sup>194</sup> Held on the Depot Officer's Mess until 11 November 1962 when they were installed in the chapel.

10.4.5.9. 2<sup>nd</sup> Battalion DCLI presented by HRH Prince of Wales at Devonport 4 November 1887. Installed in chapel on 26 April 1911.<sup>195</sup>

10.4.5.10. Union flags of 7<sup>th</sup> Battalion DCLI, raised 1 September 1914, disbanded 28 June 1919, and 8<sup>th</sup> Battalion DCLI, raised 26 September 1914, disbanded 2 October 1919.

10.4.5.11. 2<sup>nd</sup> Battalion DCLI presented by the Duke of Connaught at Bloemfontein in 1910 and installed in the chapel in August 1931.



Figure 42 St Maurice's chapel, undated. Showing banner arrangement running further west, beyond the screen. Altar can be seen at the far end.

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<sup>193</sup> Truro kalander 00/04/1908

<sup>194</sup> Note from DCLI that they were 'probably last carried by the battalion on the King's birthday parade at Perham Down in June 1914'.

<sup>195</sup> Truro kalander 16/04/1911

10.4.5.12. Union flag of the 6<sup>th</sup> Battalion DCLI. Raised 16 August 1914, disbanded 9 March 1918.

10.4.5.13 1<sup>st</sup> Battalion DCLI presented by the Lord Lieutenant of Cornwall at Woolwich in 1908 and installed in the chapel on 13 August 1950 after the amalgamation of the former 1<sup>st</sup> and 2<sup>nd</sup> battalions on 9 June 1950.



Figure 43 Church of St Petroc, c.1950.

### 10.5. Statement of significance

The chapel of St Maurice has local significance in that the collection makes a substantial contribution to a specific regions culture, history and identity. In this case the flags, banners, windows and memorials create an *en-suite* tribute to the Devon and Cornwall Light Infantry which was created on 1 July 1881 as part of the Childers Reforms, by the merger of the 32nd (Cornwall Light Infantry) Regiment of Foot and the 46th (South Devonshire) Regiment of Foot. The DCLI also incorporated the militia and rifle volunteers of Cornwall. The regimental

home from 1859, the time of the Militia and Volunteers, was at Bodmin's Victoria Barracks.<sup>196</sup>



Figure 44 Soldiers Aisle, St Maurice's Chapel from c.1950

## 10.6. Issues, vulnerabilities and opportunities

10.6.1 The significance of the chapel is impacted by the poor state of the colours and their presentation. The colours were once displayed along the whole north aisle which would have given a greater impact, today they have been represented in a more concentrated manner at the east end between the screen and the east end. This puts the colours out of kilter with the wall mounted DCLI memorials at the west end of the north aisle, indeed some of the brass plaques are missing while a marble plaque, in the south aisle, mentions the colours but does not connect with any display. The area is poorly interpreted.

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<sup>196</sup> Taken from <https://bodminkeep.org/home/military/the-dcli-a-brief-history/> accessed 6 June 2022.

10.6.2 Some of the colours are in a very poor state and have torn as a result of their hanging. Some netting has been installed however this has now become detached in places. A decision will need to be made soon whether the serious conservation work is carried out and the colours rehung or whether they have low intrinsic value and are therefore left to decline further (which alludes to faded glory) or if they are removed altogether. In their current condition they add very little to the overall interpretation and presentation.

10.6.3. The north aisle would greatly benefit from a declutter which does not present this area very well. The vestry room at the north end and the kitchenette/ toilet at the west detract from the openness of this aisle and breaks the vista from the organ to the Vivian tomb.

## **10.7. Lost heritage**

10.7.1. The Queen's and Regimental colours that returned from the Sikh War of 1848-9 were removed from the church for conservation and now on display under museum conditions at the DCLI museum.<sup>197</sup>

10.7.3. The arms of King Charles I, noted by Maclean as being on the north wall by the far east window, was removed during the Chapple works of 1814 to 1821.

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<sup>197</sup> Formerly at north aisle, north wall, bay 3.

## 11. Tower

### 11.1. Historical overview

The tower, along the font, are the last tangible reminders of the Norman structure. After the spire fell in 1699, pinnacles were added to the tower and an external flight of stairs (or ladder) provided access through an old window opening (7.1.). In 1813 it was noted that



Figure 45 Replacing pinnacles in c.1889



Figure 46 Bodmin tower, c.1905. The tower is unbuttressed and strongly receding. Church Army Lantern Department

‘...the upper part of the Tower in extremely bad repair, and should there be frequent ringing it will probably even fall (7.3.).<sup>198</sup> In 1878 the walls of the tower were worked on (7.4.) however, in 1889 the tower was again worked on after it being declared ‘unsafe’.

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<sup>198</sup> KK AD59/74

## 11.2. Fixtures and fittings

### 11.2.1. Clock

Lake noted in 1867 – ‘There is also a clock and chimes; the former which has no dial was put up in 1731’.<sup>199</sup> A flat bed clock operating a 4 bell quarter chime was installed in 1898 at a cost of £120.<sup>200</sup> – an electrified winding unit was installed by David R Jones under retrospective Faculty in 2001/2 – his work was funded in memory of Joy Hodge.<sup>201</sup>

### 11.2.2 Bells

11.2.2.1. The interpretation in the ringing chamber notes that four bells hung in the tower during the reign of Edward VI, these four, plus one that served a clock, were recorded in an inventory of 1566.<sup>202</sup>

11.2.2.2. The 1746 terrier recorded six bells in the tower and one in the church. These bells were recast by Rudhall of Gloucester in 1746, a point Wilmott, in his church history, wrote of ‘8 bells – 7 dated 1767 and the eight recast in 1818 because it was cracked’.<sup>203</sup>



**Figure 47**  
**Removal of bells**  
**in 1910**

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<sup>199</sup> Lake pp.89-90.

<sup>200</sup> *Truro Kalander*, 27/04/1898

<sup>201</sup> Faculty 14/05 dated 16 March 2005.

<sup>202</sup> Unknown source

<sup>203</sup> H J Wimott, *The Story of Bodmin parish Church* (1972), p.13. Historical bells details at KK P13/24/8.

11.2.2.3. The bells were rehung on new fittings and frame in 1910 (Figure 47) by Mears and Steinbank, cost £321.<sup>204</sup>

11.2.2.4. Estimates for restoration and rehung were tendered from Taylor’s of Loughborough (1958) and Whitechapel bell Foundry (1961). Faculty for recasting and re-hanging bells was determined on 27 July 1961,<sup>205</sup> work was carried out by Taylor’s of Loughborough at a cost of £1,820 (£500 raised from the Tower)<sup>206</sup> (Figure 48) and a service for the re-hallowing of the bells 21 July 1962.<sup>207</sup>

11.2.2.5. In 2019 the clappers and crown staples, together with two of the roller boxes, were refurbished by Taylor’s.<sup>208</sup>

<b>Table 3. Specification of bells</b>					
<b>No</b>	<b>Diameter</b>	<b>Weight</b>	<b>Note</b>	<b>Founder</b>	
<b>1</b>	<b>26.375</b>	<b>4.1.11</b>	<b>1403 Hz</b>	<b>John Taylor &amp; Co<sup>209</sup></b>	<b>1962</b>
<b>2</b>	<b>27.5</b>	<b>4.2.23</b>	<b>1322 Hz</b>	<b>John Taylor &amp; Co</b>	<b>1962</b>
<b>3</b>	<b>29</b>	<b>5.1.11</b>	<b>1175 Hz</b>	<b>John Taylor &amp; Co</b>	<b>1962</b>
<b>4</b>	<b>31.75</b>	<b>6.2.21</b>	<b>1044 Hz</b>	<b>John Taylor &amp; Co</b>	<b>1962</b>
<b>5</b>	<b>34.4</b>	<b>8.0.4</b>	<b>928 Hz</b>	<b>John Taylor &amp; Co</b>	<b>1962</b>
<b>6</b>	<b>36.5</b>	<b>9.2.13</b>	<b>875 Hz</b>	<b>John Taylor &amp; Co</b>	<b>1962</b>
<b>7</b>	<b>40.5</b>	<b>12.3.23</b>	<b>775 Hz</b>	<b>John Taylor &amp; Co</b>	<b>1962</b>
<b>8</b>	<b>45</b>	<b>17.0.11</b>	<b>692 Hz</b>	<b>John Taylor &amp; Co</b>	<b>1962</b>

<sup>204</sup> KK P13/24/8

<sup>205</sup> KK P13/6/21

<sup>206</sup> Detail from interpretation board in tower.

<sup>207</sup> KK P13/2/226

<sup>208</sup> <http://taylorbells.co.uk/project/bodmin-cornwall/> accessed 15 April 2022.

<sup>209</sup> Faculty Volume 27/07/1961 f.6 p.554 quoted in Warner p.95



**Figure 48**  
Canon  
Harmer with  
bell ringers  
and eight  
bells  
removed  
ready for  
remoulding,  
1962.

### **11.3. Statement of significance**

11.3.1. Although the bells are of local significance, the importance of bells and ringing to support worship and mission cannot be underestimated.

11.3.2. The oil fired boiler has negative significance, not only aesthetically but also through the smell it emits, the fire risk and high environmental impact.

### **11.4. Issues, vulnerabilities and opportunities**

The positioning of the oil fired boiler needs consideration. This might be best considered at the end of its lifespan when alternative fuels and position should be explored.

### **11.5. Lost Heritage**

There are three undecorated pyramidal stones (with wire fixing lugs) in the churchyard which may once have surmounted the tower, possibly before the spire collapse of 1699 (see figures 7,8 and 9).

## 12. North aisle and nave

### 12.1. Historical overview

The north side is perceived to be the oldest part of the church, parts of which may date to the Norman period. The north walls were worked on in 1818 (7.3.) and 1878 (7.4.), the roof was repaired/replaced in 1872. The trench from the west door to the south east corner of the church was excavated in 1822.

### 12.2. Fixtures and fittings

12.2.1. There are many wall hung memorials along this section of the north aisle. These include a banner presented to the 1<sup>st</sup> Battalion DCLI 15 December 1917; three black and white marble wall plaques to James Liddell<sup>210</sup> (*d.*1849) lost at sea on Prince Edward Island in the South Seas; George Geach, conveyancer of Bodmin buried in Bath in 1864 (by Cusworth of London); Gothic tablet to Kempthorne family; memorial plaque to Philip Gardner DCLI 7 December 1917 who died in an accident whilst on duty in Orange Free State;<sup>211</sup> brass plaque memorial to Henry Weston, DCL and Pay Department (*d.*1928);<sup>212</sup> memorial plaque to Private Bernard Elliot, 5<sup>th</sup> Battalion DCLI who died trying to rescue two comrades drowning at sea in Minehead in 1911 during the annual Devon and Cornwall Infantry brigade;<sup>213</sup> slate tablet to William Donnithorne sergeant major in the Royal Cornwall Militia died 1803 (carved by P Corney, Bodmin); Egyptian style memorial plaque to Henry Marlow Sidney, DCLI and Xth Sudanese batallion. Killed in action at Abu-Hamad, 7<sup>th</sup> August 1897; tablet erected by the officers and privates of the 30<sup>th</sup> regiment of foot in memory of Captain Richard Cater Oakley died in the West Indies in 1835 (William Behnes, London);<sup>214</sup> and memorial to those of the 32<sup>nd</sup> (Cornwall) Regiment who died during the Siege of Lucknow.

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<sup>210</sup> Grandson to John Liddell, printer, bookseller, stationer and seedsman of Bodmin and son of

<sup>211</sup> Faculty Volume 02/06/1914 f.3 p.367 quoted in Warner p.95

<sup>212</sup> Faculty Volume 12/02/1930 f.5 p.179 quoted in Warner p.95

<sup>213</sup> KK P13/6/11-1-2. Faculty Volume 04/12/1911 f.3 p.282 quoted in Warner p.95

<sup>214</sup> In 1837 Behnes was appointed 'Sculptor in Ordinary' to Queen Victoria.

12.2.2. A key memorial on the north wall is a large five-bayed marble memorial to those of the DCLI who died in Egypt and South Africa, 1882-1902. The memorial is not marked with a maker's name.



Figure 49 War Memorial, 1906. Showing early light brackets (possibly gas)

### 12.2.3. DCLI lectern

In 1965 a design was drawn up for a memorial lectern for St Maurice's chapel.<sup>215</sup> This is possibly the same piece as 10.2.11.

12.2.4. Pair of two seater choir stalls with lectern stands. Both incorporate old medieval bench ends and fragments on ends and back.<sup>216</sup> Inscribed 'To the Glory of God and in memory of the Revd Chas Jo Dickinson BA Vicar of this parish from 1867-1883 and Agnes Augusta his wife. These stalls were placed here by their 6 children'.

<sup>215</sup> KK P13/2/91

<sup>216</sup> Faculty Volume 19/03/1931 f.5 p.199 quoted in Warner p.95 Do these normally sit at the west end?

#### 12.2.5. Pulpit

The current octagonal pulpit was described by Lyson's in c.1805 as 'covered with a profusion of carved ornaments'.<sup>217</sup> The early 19<sup>th</sup> century pulpit as seen in Figure 20 carries similar Gothic panels but is mounted on a slender podium that has been replaced later with a heavy square base with medieval fragments of former stalls and misericords. It is not clear when this replacement podium with steps was added. The pulpit has recently been mounted on wheels for ease of movement. The pulpit is of unknown age but may well incorporate medieval panels.

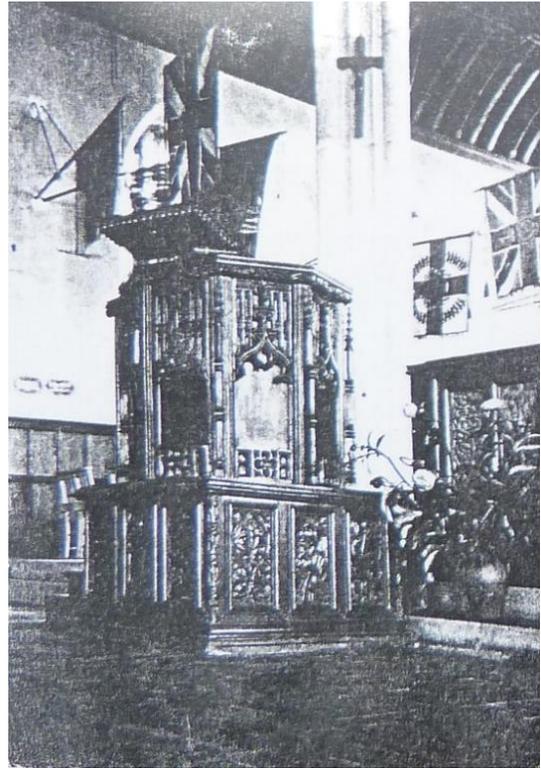


Figure 50 Old pulpit on replacement podium, n.d

12.2.6. pair Gothic style prayer desks. One with brass ilaid plague 'In memorium MB obit Feb 5<sup>th</sup> 1885 RIP'. Tapestry kneelers, with details of encaustic tiles, by Brenda Dunstan c.2010.

### 12.3. Stained glass windows

12.3.1. North wall, centre, bay 4 from east end (moving west from screen)

Most, but not all of St Petroc's plain glazing windows from earlier decades of the nineteenth century were later replaced by full stained glass. It appears that the church was once entirely glazed with cathedral tinted glass, which would have given a hint of colour to the church's interior, but with absolutely no visual imagery or ornamentation. Such windows were undoubtedly cheap, they stopped the draughts, and were almost certainly the product of a local manufacturer incurring minimal transportation costs.

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<sup>217</sup> P.228

Decorative panel window, by Clayton and Bell,<sup>218</sup> inserted during the 1884 restoration. The initials WHL refer to the dedicatee Captain William Henry Liddell, RN, former commander of HMS Tamar, died 7 June 1880.

12.3.2. North wall, centre, bay 5 from east end (above war memorial 12.2.2.) The last of the Clayton and Bell war memorial windows, commemorating the Duke of Cornwall's Light Infantry's South Africa Campaign 1899–1902. It was inserted in 1903 and unveiled by the Earl of Mount Edgcumbe standing in for the Prince of Wales who was unable to attend.<sup>219</sup> Michael Swift regards this as 'one of the most dynamic memorial windows in Cornwall' and explains the imagery depicting soldier saints Martin, Maurice, Geron and Longinus. The window offers a message of peace which contrasts with the lower panels which depict the most graphic portrayals of an act of war in Cornish stained glass.

12.3.3. North wall, centre, bay 6 from east end

The D.C.L.I. memorial window for 'the officers, NCOs and me of the 1/5<sup>th</sup> Battalion of the DCLI' who fell in the Great War. Window by Hubert Blanchford of Exeter, installed in 1923.<sup>220</sup> The tracery contains the regiment armorial with two angels holding the county armorial. Michael Swift comments 'The originality of the window lies in the image of the soldier: the only windows in Cornwall that portray an ordinary soldier of the Great War are in this 1914-18 regimental window at Bodmin and the war memorial window at Lelant'. The wounded soldier kneels at the foot of the Cross, flanked by images of Saints Guron and Denis, with his martyred head. The predellas below show the main religious buildings in four areas of battle associated with the regiment – Ypres, Merville, Arras and Albert.

12.3.4. North wall, centre, bay 7 from east end

The inscription to the dedicatee Robert Flamank indicates is dated 1865. The tracery carries the initials 'RF'. The maker is Clayton and Bell, installed during the 1884 restoration.

12.3.5. North wall, centre, bay 8 from east end (behind organ)

Plain glass window, inserted during the 1884 restoration.

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<sup>218</sup> *Western Morning News*, 24 December 1884

<sup>219</sup> *Cornish Guardian*, July 24, 1903

<sup>220</sup> *Western Morning News*, June 18, 1923

#### 12.4. Statement of significance

The north side of the church retains a regional significance through memorials (some of which represent DCLI connections).

#### 12.5. Issues, vulnerabilities and opportunities

The benefit of such a vast floor space is the opportunities it offers for various events.

#### 12.6. Lost heritage

12.6.1. Bench ends were made as per a 1491 contract with carpenter Matthy More who was commissioned to make seats like those in St Mary's Plympton 'or better' – Sedding notes 'There are fifty-one carved bench ends of fifteenth or sixteenth century workmanship'.<sup>221</sup> In 1736 John Loveday wrote '...the old Stalls still remain with Relievo-work under 'em' which suggest the medieval pews were still in use.<sup>222</sup>

12.6.2. These were still in place in c.1805 when Lyson's visited the church and wrote

Pews richly carved with symbols of the Xfixion &c. screen on each side of the Chancel, rich gothic, the lower part, and the part of the seats within the Chancel richly ornamented with carved figures, & arabesque ornaments carved in bas relief.<sup>223</sup>

12.6.3. The new box pew arrangement was implemented in 1817 by James Chapple **(7.3.3.)**. Maclean wrote 'Many of the old carved bench-ends which were removed from their original position when the church was re-pewed in 1819, still remain in the church. Some of them have been reworked into screens, and others lie rotting in the parvise chamber' (Figure 51).<sup>224</sup>

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<sup>221</sup> Sedding (1909) Norman Architecture in Cornwall: a handbook to old ecclesiastical architecture. London: Ward & Co.; pp. 27 fn

<sup>222</sup> John Loveday of Caversham 1711-1789 pers comm with Markham family. Private papers.

<sup>223</sup> Lysons notebook: BL Add MS 9462, fol. 21r.

<sup>224</sup> Maclean, Trigg Minor, I, p. 154,



Figure 51 Remnants of medieval carvings, once in the Parvise chamber, later incorporated into furniture.

12.6.4. Chapple's pews were removed by Robert Withers (7.4) when loose chairs created a more flexible space to reflect the needs for worship at that time.

12.6.5. The congregational space of the central part of the church is expansive. It has now been stripped of all former historical layers and now consists of a wood blocked floor and portable seating.



Figure 52 St. Petrock Church. Bodmin. Argall Series, undated but showing Withers arrangement of loose chairs. The organ can be seen to the left.

12.6.6. Memorial for the colours of 32<sup>nd</sup> Cornwall Light Infantry and 'deposited in this cathedral 1866'. Now separated from memorial to those who died in Lucknow and during the Indian Mutiny 1857-8

## 13. West end (including font and organ)

### 13.1 Historical overview

The west end of the church underwent rebuilding in 1817 under James Chapple (7.3) and again in 1872 by Robert Withers (7.4). During both of these phases of work a new west door was added, Chapple's replaced the old Norman doorway (Figure 16) while Withers door dated 1876 and 1877 survives intact. The organ has moved around the church – in 1824 was shown to be in a gallery above the west door; Withers moved it to the north east end while Nicholson in the 1930s moved it (and the choir stalls) to their current position at the north side of the west end. The font, repositioned from the south-west corner in 2014, creates a strong visual impact and focus in its new location.

### 13.2. Fixtures and fittings

#### 13.2.1. The Norman font

13.2.1.1. Considered to be an outstanding example of its type.

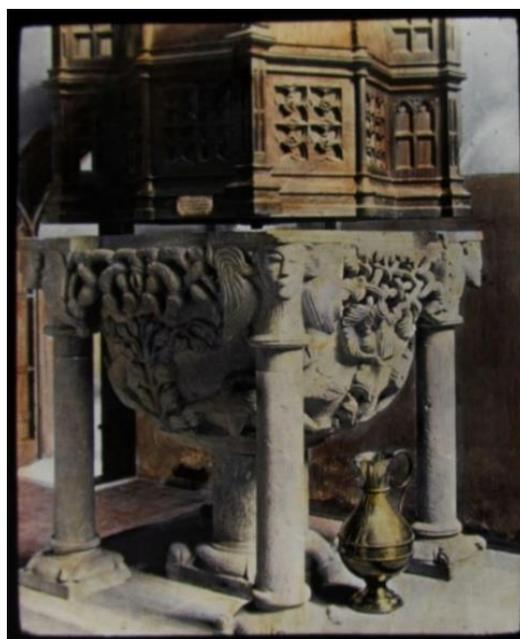


Figure 54 'Font in Bodmin Church, Cornwall' published in Rev Daniel Lysons and Samuel Lysons, *Magna Britannia; Being a Concise Topographical Account of The Several Counties of Great Britain* (1814)

Figure 55 c.1890 showing font with cover

13.2.1.2. The font has a large deep circular bowl, stumpy shaft with four slim outer shafts at the corners with carved capitals. The four corners are ornamented with angels' heads which form capitals to the four outer shafts. The bases of these shafts and the central stem are ornamented with various designs. On the bowl of the font are carved, in bold relief, interlacing vegetation, serpents, and grotesque animals. This font has given name to a series of fonts in Cornwall of 'Bodmin style'. Said by Edmund Sedding to be 'an unmistakeable relic of the Norman building, and one of the most interesting art to be found in the county, or indeed, in the British Isles'.<sup>225</sup>



Figure 56 Font, with ornate font cover in c.1890 and during its removal in 2012.

13.2.1.3. The font was conserved, cleaned and relocated in 2012 by Sally Strachey Historic Conservation, specialist contractors in the stone conservation of historic buildings, monuments and sculpture.<sup>226</sup> During this work the font was removed from the two tier granite 'step' plinth which made baptisms and general use of the font rather difficult. During

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<sup>225</sup> Edmund H Sedding, *Norman Architecture in Cornwall: a handbook to old ecclesiastical architecture*, (London, 1909), pp. 23

<sup>226</sup> 'Relocation of the Font St Petroc's Church, Bodmin, Cornwall, November 2009. <https://sshconservation.wordpress.com/2012/09/25/4/> accessed 23 April 2022.



Figure 57 During removal a gantry was put in place within the church on padded feet to protect the floor. Once we had worked out the best way to strap and lift the bowl, the top joints to the four columns were cut using fine wood saws. This allowed the four corner columns to be removed, leaving the bowl ready to lift.



Figure 58 Old and new positions for the font.



Figure 59 Font in new position

this work the font was bedded onto a new octagonal granite base from de Lank quarry (the old plinth was removed from the church) set into the parquet flooring.

### 13.2.2. Organ

13.2.2.1. The organ was built in Bristol by Brice Seede and presented to the church in 1775 by John Le Roche<sup>227</sup> and George Hunt<sup>228</sup>, their arms were on the top.<sup>229</sup> The *Bodmin Register* noted that on installation the chancel screen was taken down in order not to obstruct the sound.<sup>230</sup>

13.2.2.2. Stephen Glynne noted on his visit to the church in 1849 ‘...a small west gallery in which is large old organ’.<sup>231</sup> Lake, in 1867, also recorded that the organ was ‘...on a gallery at the west end of the church’.<sup>232</sup>

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<sup>227</sup> According to the website of the *Centre for the Studies of the Legacies of British Slavery* <https://www.ucl.ac.uk/lbs/person/view/2146640531> accessed 26 April 2022 Laroche was the son of John Laroche (1700-52, MP for Bodmin 1727-52), and himself MP for Bodmin 1768-1780. 'A Bristol merchant', according to the *History of Parliament* but in fact a major slave-trader, following his uncle James Laroche, from whom Sir James Laroche inherited. He mortgaged one of two Antiguan estates [and the 184 enslaved people upon them] of his first wife Elizabeth Rachel Ann Archbould (nee Yeamans, q.v. under Dame Elizabeth Rachel Ann Laroche, who died c. 1781) in 1774 for £7000 to Justinian Casamajor, and was bankrupt in 1777. The Laroche estate itself appears to have remained in the family and was sold by his sister Susannah, his widow (also Dame Elizabeth Laroche, who must have been a second wife) and other family members in 1816. The will of Sir James Laroche of Pyle Glamorganshire made in 1803 and proved 01/01/1805 shows a son James as well as a widow.

The Public Ledger wrote of him in 1779: 'Was a Bristol merchant, and for doing some Government business there, was rewarded three years ago with a baronetage. He is lately become a bankrupt ... and is now literally a beggar for the crumbs which fall from the minister's table.' (Cited in *History of Parliament* entry.)

<sup>228</sup> Hunt, George (1720-1798) was the eldest of six children born to Thomas Hunt II of Mollington Hall, in Cheshire and Mary Vere Robartes. He owned Mollington Hall in Cheshire from 1739, which he subsequently sold to his brother. On the death of his mother in 1758, George inherited the Lanhydrock estate and set about improving the old mansion with decorations, furniture and carpets. His major alteration was the removal of the East Wing in 1785. Realising the estate was not giving the returns it should, he appointed William Jenkin as his steward in 1792. George was MP for Bodmin between 1753 and 1784 and, as a man of 'independent means' he never aligned himself with either party, but was 'the honest representative of a free people'. He travelled frequently to spa towns in Britain and Europe, particularly Bath where he became a published poet. On his death he left the majority of his personal fortune to the Wilbraham side of his family. All his shares in mines, back debts and dues went to his nephew George Wilbraham, while his Lanhydrock estate went to his niece, Anna Maria Hunt. (See App.2). RH.

<sup>229</sup> *Bodmin Register* (Bodmin, 1827) p.10.

<sup>230</sup> *Bodmin Register* (Bodmin, 1827) p.48

<sup>231</sup> Stephen Glynne, 21 February 1849

<sup>232</sup> Lake, p.89

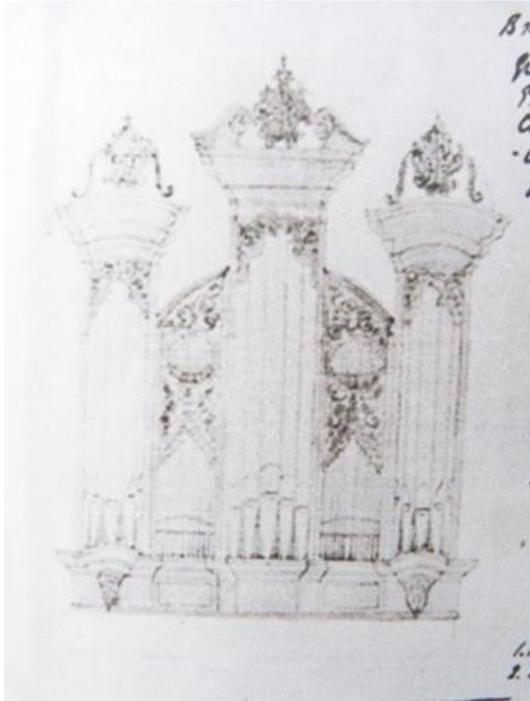


Figure 60 Copy of print (in church collection) from Sperling MSS at the Royal College of Organists showing the Bodmin organ.

13.2.2.3. In 1856 the organ was

...thoroughly repaired by Mr Brooking of Exeter who added an octave and half of pedals...bellows were put in by Mr Buckingham of London [and] a few weeks since a coupler stop was added by Mr Voisey of Lostwithiel.<sup>233</sup>

13.2.2.4. The organ was 'extensively repaired' in 1869 by John Hele & Co at a cost of £52 and restored, rebuilt and enlarged in 1885, again by Hele, at a cost of £550.<sup>234</sup>

13.2.2.5. On 23 March 1931 a contract between Bodmin PCC and Percy Daniel & Co, Clevedon, Somerset, was signed to move the organ to the west end of the church.<sup>235</sup>

Daniel's overhauled and restored the under Faculty approval to remove the organ and choir stalls to the west end with general restoration.<sup>236</sup>

12.2.2.6. Further work was carried out by Hele & Co in 1936.<sup>237</sup>

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<sup>233</sup> *Royal Cornwall Gazette*, 21 November 1856

<sup>234</sup> *Royal Cornwall Gazette*, 3 July 1869. *Truro Kalendar* 16/06/1885

<sup>235</sup> KK P13/2/75 contract worth £400 plus a further £6 6s for repairs and adjustments/.

<sup>236</sup> KK P13/6/14. Faculty Volume 19/03/1931 f.5 p.199 quoted in Warner p.95

<sup>237</sup> <https://www.npor.org.uk/NPORView.html?RI=N11158>

12.2.2.7. Historic images of the organ show it to be a natural wooden colour. It is not clear when it was painted white and gold.

Table 4 Organ specifications with stop list			
Great	Key action	Stop action	Compass-low C Compass-high f3 Keys 54
	1	Open Diapason	
	2	Stopped Diapason	Metal treble
	3	Principal	
	4	Twelfth	
	5	Fifteenth	
	6	Flute	
	7	Tierce	
	8	Sexquialtra	III 162
	9	Cornet V	Middle C, 145
	10	Trumpet	
	11	Clarion	Reed to E in alt
Swell	Key action	Stop action	Compass-low Compass-high Keys 34
	12	Open Diapason	
	13	Stopped Diapason	Metal treble
	14	Hautboy	
	15	Trumpet	
Choir	Key action	Stop action	Compass-low C Compass-high f3 Keys 54
	16	Stopped Diapason Great	
	17	Principal Great	
	18	Flute Great	
	19	Fifteenth Treble 28 <sup>238</sup>	

<sup>238</sup> <https://www.npor.org.uk/NPORView.html?RI=N11158> quoting The Organ, 207, 1973

13.2.3. German panels called 'the Bodmin panels'. Presented to the Town Council in June 1966.<sup>239</sup> Being two wings of a triptych subject matter 'Entry into Jerusalem', 'The Raising of Lazarus', 'Christ in Limbo', 'Ecce Homo'

#### 13.2.4. Monuments

Wall mounted slate slabs to Richard Durant (d.1632), mayor in 1612 and 1625, and wives Jowdy (d.1599) and Katherine (d.1608); Peter Bolt d.1633, depicting his 2 wives and 13 children, formerly positioned at the altar before being against the east wall in 1827;<sup>240</sup> Bernard Flamank d.1658, previously at the north west end of the church;<sup>241</sup> Elizabeth Bernard and by Neville Burnard to Alice, daughter of William and Ann Webb of Altarnun, died 19.9.1833 aged 3 years 3 months carved by Neville Northy Burnard of Altarnun.<sup>242</sup>

13.2.5. Two long pews with one churchwarden seat and brackets to hold church wardens stave inscribed 'In memory of Mary Gertrude Solomon 1836-1946' and 'In memory of James Kenner Solomon 1880-1947 Churchwarden of this church of St Petroc's 1940-1947'.

13.2.6. The west doors are particularly fine, designed by Robert Withers during his phase of works. Each door has Gothic arched and cusped lower panels with six painted glass panels above surmounted with Gothic panels. Each side of the inner porch are doors leading into internal cupboards.

### 13.3. Windows<sup>243</sup>

13.3.1. The west decorative window was inserted in 1868<sup>244</sup> – the slate plaque beneath the window (Figure 53) reads

This window was erected by public subscription in memory of the Rev John Wallis the zealous and faithful vicar of this parish during 49 years he died December 6 1866 aged 77.

The glazing scheme, rich and deep in colour, depicts the four evangelists on either side of the figure of Christ, with the sacred symbols of 'ihs' and 'alpha/omega' in the tracery.

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<sup>239</sup> KK P13/2/89 Painted German triptych panels with photographs.

<sup>240</sup> *Bodmin Register* (1827), p.19

<sup>241</sup> *Bodmin Register* (1827), p.28

<sup>242</sup> Mary Martin, *A Wayward Genius: Neville Northy Burnard Cornish Sculptor 1818-1878* (Padstow, 1978), p.58

<sup>243</sup> A Faculty (volume 19/03/1931 f.5) was awarded in 1931 to move an unidentified west window.

<sup>244</sup> *Royal Cornwall Gazette*, 15 August 1867

Michael Swift notes 'This pattern of colouring was common in the products from the London studio of Heaton, Butler & Bayne in this decade, although there is no documentary evidence to support the claim that they were the designers and manufacturers of the window'.

The window was refixed in position in 1877 after the Withers work on the west walls were completed.<sup>245</sup>



Figure 53 Dedication plaque beneath the west window

13.3.2. Both the north west and south west windows are tinted glass relieved by a row of 'bull's eyes', the central remainder of a disc of crown glass.

#### 13.4. Statement of significance

The font and organ, both have national significance. Of the font Peter Beacham writes 'An outstanding piece, C12, the best of its type in Cornwall and of impressive scale'.<sup>246</sup> Other fonts in Cornwall of this style are collectively known as 'Bodmin type'. The diocese organ advisor Jonathan Mann notes

...it is a well specified and versatile instrument, based on the original Seede organ, and would be one of the better instruments in the diocese. When it was built it was a generous size for the time having three manuals. As rebuilt it now has 32 speaking

<sup>245</sup> *Royal Cornwall Gazette*, 16 November 1877

<sup>246</sup> Peter Beacham and Nikolaus Pevsner, p.109.

stops (comparable to St Mary's Launceston, another fine instrument). It is certainly a significant asset for the church.<sup>247</sup>

The west entrance, both externally and internally, are good quality Victorian interventions and constitute a fitting entry to the building.

### **13.5. Issues, vulnerabilities and opportunities**

13.5.1. The organ sits awkwardly in its cramped position, the pipes and gilded screen are poorly positioned and presented. The organ loses its impact being sited alongside the welfare facilities.

13.5.2. As of 2022 works at the west end have rendered the walls bare of plaster and the monuments have been removed and are currently in storage.

13.5.3. A re-ordering scheme put forward by GHK and presented to the DAC on 25 June 2007 proposed developing the west end with glass screens to create flexible spaces with facilities.<sup>248</sup> It would seem an opportunity to develop the west end to provide interpretation and facilities for the congregation and visitors to the church.

13.5.6. Re-siting the organ may form part of this scheme and should not be disregarded, particularly as its position in the building has varied over time.

13.5.7. The kitchenette and toilet facilities would sit better in the west end and incorporated with displays and interpretation would benefit the visitor experience. Furthermore, with visitor services positioned at the west end would improve the visitor welcome and flow around the building.

### **13.6. Lost heritage**

#### **13.6.1 Font Cover**

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<sup>247</sup> Jonathan Mann to Paul Holden email exchange 9 June 2022.

<sup>248</sup> DAC Presentation document 'reordering of St Petroc's Church, Bodmin' 25 June 2007.

13.6.1.1. The date or manufacture of the font cover is not known. During the works on the font relocation the DAC report noted

The existing font-cover is to be dismantled and relocated to the west of the screen in the south aisle’.

Members were happy with the specification as it followed the ideas that had been discussed during the site meeting. Canon Warner suggested that the font cover should be placed just east of the screen in the South West corner of the Lady Chapel as it could be secured to the wall. Members agreed to this idea and also to the idea of placing the cover on a wooden plinth, but also agreed that the cover should not be suspended. The Secretary was asked to pass on these suggestions to the PCC.’

13.6.1.2. The font cover is currently unprotected in the shed in the churchyard. Memorials from the west end, removed during works in 2022, are located in the shed in the churchyard. Plans should be discussed to remount these as soon as possible.

13.6.1.3. Plans to reinstate the wall mounted memorials at the west end (removed during works in Spring 2022) should be considered soon.

## 14. South Aisle

### 14.1. Historical overview

The south side of the church has been subject to several phases of rebuilding – by James Chapple in 1817 (7.3) and by Robert Withers in 1878 (7.4).

Towards the east end is evidence of a turret internal staircase that once led to the rood loft, this may have been sealed by 1788 during William Wood's work on the building (7.2.).

A second turret tower with internal staircase leads to the Parvise chamber above the porch. Gilbert noted

Over the porch are the remains of two small rooms, each about eleven feet square, formerly the record and the council rooms of the corporation. The floor of the higher one, the record room, gave way about eighty 101 years ago, as some gentlemen were inspecting the documents. In the lower room some valuable records had remained for a long time neglected, till in the year 1807 or 1808 they were removed to the guild-hall, and there examined and arranged'.<sup>249</sup>

The porch contains good example of fan vaulting and was reroofed in 1878 (7.4) and restored in 1982.

### 14.2. Fixtures and fittings

14.2.1 Octagonal cresset (a device for holding a torch or oil for a lamp), 15<sup>th</sup> century, with eight foiled depression in top, just inside the door.

14.2.2. Memorials along south wall

Lewis Marshall (d.1833); Hamley family brass made by T Pratt and Sons of London;<sup>250</sup>  
Charles and Anna West (d. 1909 and 1903) (with 15<sup>th</sup> century carved oak litany desk);<sup>251</sup>,  
Edward Pearce (d,1839) and Mary Eliot (d.1870); Eva Rawlings JP (d.1992);<sup>252</sup>, Admiral Sir

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<sup>249</sup> Davies Gilbert, vol.1, p.101

<sup>250</sup> Faculty for Hamley memorial tablet 12 February 1930 (KK P13/6/12)

<sup>251</sup> Faculty Volume 25/04/1910 f.3 p.226 quoted in Warner p.95. *Truro Kalendar* 15/05/1910

<sup>252</sup> Place 'Hoptonwood' stone memorial on south wall to Rawlings (18/95)

Bernard Rawlings (d.1962);<sup>253</sup> memorial tablet to William Liddell Tonkin 1969; <sup>254</sup> Anna Eliot, wife Rev Richard Eliot (d.1838); Captain Charles Blacquire Prescott and his daughter Julia (d.1842); Richard Moyle (d.1828) and Rev Nicholas Kendall (d.1858).

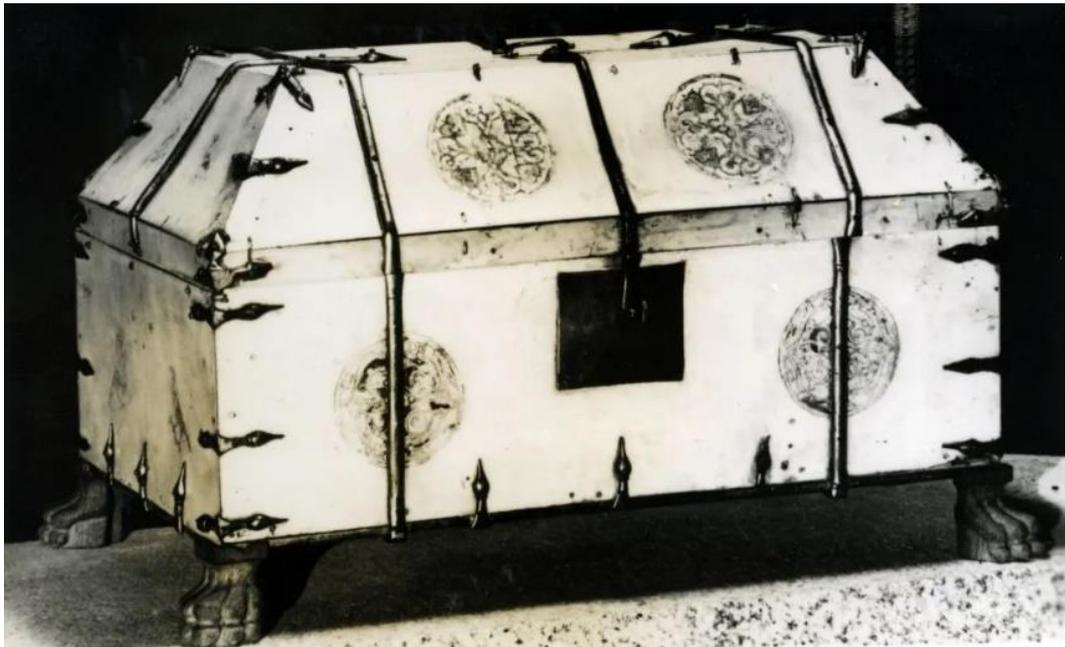
#### 14.2.3. DCLI memorials

Memorial plaque to Sergeant John Rhuben Jago, ¼ battalion DCLI. Killed in action at Naby Samwil, 22 November 1917; memorial plaque to Colonel Frank Grieve, Commanding Officer 2<sup>nd</sup> Battalion DCLI, 1885-89 and memorial to Lt Col Carden.<sup>255</sup>

#### 14.2.4. Other items on south wall

Standards of Bodmin branch of Royal British Legion installed in 1975 and flag of HMS King George V, flagship of Vice Admiral Sir Bernard Rawlings, British Pacific Fleet 1945 and flag of HMS Orion, flagship of Admiral H B Rawlings at the Battle of Crete May 1941.

#### 14.2.5 Casket



**Figure 61**  
**The**  
**Bodmin**  
**Reliquary**

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<sup>253</sup> Faculty for memorial tablet to Admiral Sir Bernard Rawlings 1 November 1963 (KK P13/6/18 and Faculty Volume 01/11/1963 f.7 p.48 quoted in Warner p.95

<sup>254</sup> (P13/2/93) (05/05/1970 f.7 p.131)

<sup>255</sup> (Faculty Volume 21/11/1929 f.5 p.174 quoted in Warner p.95

14.2.5.1. Bodmin casket Spanish Mudejar style.<sup>256</sup> The casket measures 470mm x 292mm x 235mm and is made of 14 sheets of 4-5mm thick ivory, joined with ivory pins, with a wooden base. A brass frame with brass braces hold the ivory pieces together, the lid is of a truncated pyramid shape. The casket is painted with motifs with images of birds. It is 'one of the finest and largest members of the corpus of Siculo-Arabic ivories, although its decoration is less extensive and perhaps less impressive'.<sup>257</sup>

14.2.5.2. By repute the casket was stolen from the shrine of the Augustinian Priory in Bodmin in 1177, retrieved and returned to Bodmin via Winchester where King Henry II inspected the relic.<sup>258</sup>

14.2.5.3. The casket appears to have once been housed behind the High Altar facing into the Lady Chapel (5.11). William of Worcester wrote in 1478 'He lies in a beautiful shrine in Bodmin church facing St Mary's chapel' Leland added 'St Petrocus was patrone of this, & sumtyme dwelld thr. [Hi] shrine and tumbe yet stondith in th'est part of the chirch'.

14.2.5.4. In 1871 the newspaper reported

Prior Roger, in 1177, seems to have met with it in Brittany and took it with him to Bodmin Priory, where it remained until the Reformation. At the destruction of the priory church it was lodhed in the Parvise chamber of the parish church, and being one of the confiscated goods of the priory seems to have been unassigned to any owner. Eventually the mayor's accounts and other documents were removed from the parish church Parvise (which was used as a Council House) and removed to the Guildhall and the ivory reliquary was removed with them. It is at present one of the pocessions of the Town Clerk's office, in the custody of the corporation.<sup>259</sup>

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<sup>256</sup> Canon G H Doble, 'The Relics of St Petroc's', *Antiquity*, 1939. R H Pinder and C N L Brookes, 'The Reliquary of St Petroc and the Ivories of Northern Sicily' (Society of Antiquaries, 1973), offprint from *Archaeologia*, vol.CIV, pp. 261--305

<sup>257</sup> Antony Eastmond, 'The St Petroc Casket, a Certain Mutilated man, and the Trade in Ivories' in (Ed) David Knipp, *Siculo-Arabic Ivories and Islamic Painting 1100-1300*, Proceedings of the International Conference, Berlin, 6-8 July 2007 (Hirmer Verlag Muchen, 2011), pp.83-97

<sup>258</sup> Antony Eastmond, 'The St Petroc Casket, a Certain Mutilated man, and the Trade in Ivories' in (Ed) David Knipp, *Siculo-Arabic Ivories and Islamic Painting 1100-1300*, Proceedings of the International Conference, Berlin, 6-8 July 2007 (Hirmer Verlag Muchen, 2011), pp.83

<sup>259</sup> *Royal Cornwall Gazette*, 4 March 1871

The article concluded with the concerns over its storage and care and that it should be on display in Bodmin or London.<sup>260</sup>

14.2.5.5. The casket remained in the care of the Town and Corporation of Bodmin until 1956 when a Faculty dated 4 October 1956,<sup>261</sup> allowed to the casket back in the church. It was received and enshrined 10 October 1957.<sup>262</sup> It was stolen in 1994 along with a gold leaf Russian icon, a silver communion plate and a DCLI ceremonial sword – the casket was eventually found in Yorkshire.<sup>263</sup>

14.2.6. Carved oak prayer desk with brass inlaid plaque 'To the Glory of God in memory of Charles Augustus West MD died 11 January 1909 Aged 81 also of Anna West sister of the above died 14 October 1903 Aged 71'. Desk contains medieval fragments.<sup>264</sup>

14.2.7. Limewood stations of the cross. Introduced by Father Ken Rogers in memory of various members of the congregation (by donation) in c.1990. Mounted by Revd Graham Minors, by donations. Mentioned in 2007 inventory. installed without Faculty. Maker unknown. Previously used for Easter service.

### 14.3. Porch

14.3.1. First floor room (with fireplace) contains an alcove with bookshelves and books. No attempt has been made to study these books yet on cursory investigation they are mostly 18<sup>th</sup> and 19<sup>th</sup> century theological volume, some with bookplates of Bishop Philpotts Library, *Chacellarii Scholae* some personal names inscribed.<sup>265</sup> It is not known how the books came to the church.

14.3.2. Metal chest inscribed 'Borough and Parish of Bodmin. Revd John Pomeroy vicar. John Tonkin and Thomas Elliot churchwardens'. Pomeroy was vicar between 1778 and 1813.

14.3.3. Second floor room contains some stone, tiled, glass and timber archaeological and architectural fragments.

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<sup>260</sup> The casket had recently been taken by Rev W Iago to the Society of Antiquaries for inspection.

<sup>261</sup> KK P13/6/18. Faculty Volume 04/10/1956 f.6 p.417 quoted in Warner p.95

<sup>262</sup> KK P13/2/225

<sup>263</sup> *Western Morning News*, 12 October 1994. 00/00/1994 quoted in Warner p.95. *The Times*, 3 September 1994 and 12 October 1994.

<sup>264</sup> Faculty 25 April 1910 (KK P13/6/10)

<sup>265</sup> The 2007 inventory notes some a large number of books (over 500) which are not in the church in 2022.

14.3.4. The iron gates that formerly secured the porch are now in the shed in the churchyard.

14.3.5. The porch contains good example of fan vaulting and was reroofed in 1878 (7.6.9) and restored in 1982 at the bequest of Gertrude E West in memory of her husband Samuel John West (1901-74).<sup>266</sup>

#### **14.4. Windows**

14.4.1. South wall, bay 4, west of screen

By Clayton and Bell design, inserted in 1890, commemorating the memory of members of the Duke of Cornwall's Light Infantry over many campaigns.<sup>267</sup> Dedicated to Colonel Henry Sparke Stabb, 1st Battalion the DCLI, who died 22 October 1888 at Pietermaritzburg and donated by Officers, NCOs and men of the Regiment. The arms of his family and of the D.C.L.I. are in the tracery. Saints depicted are Bishop Saint Germain and Saint Mawes reference the Cornish Christian heritage, as indeed does Saint Michael. Saint Alban (in this case his martyrdom) was always a popular military choice as a soldier and a Christian martyr.<sup>268</sup>

14.4.2 South wall, bay 5, west of screen

Clayton and Bell window made to commemorate the Egyptian campaign of 1882-5. Shows Longinus at the foot of the Cross, representing the conversion of a soldier to Christianity, with Saint Piran preaching and Saint Petroc protecting a hunted stag. Michael Swift notes 'These were amongst the earliest representations in stained glass of these pivotal Cornish saints since medieval stained glass'. Dedicated in memory of Lieut. Colonel C.E. Le M Cherry, Major J.J.F. Grant, Lieutenants A. Morrison, J.T. Bowles, A.D. Homfray, five Sergeants and 93 Rank and File of the Duke of Cornwall's Light Infantry who lost their lives during the Egyptian campaigns and occupation 1882–1886.<sup>269</sup>

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<sup>266</sup> Wall mounted plaque in porch

<sup>267</sup> *Royal Cornwall Gazette*, January 8, 1891.

<sup>268</sup> *Truro Diocesan Kalendar* 1891 p.160 (8 October 1890). Heard & Sons, Truro KK D/E/3/6, D/E/4/3, TCM/1257/3) 'Painted Window, in memory of Col. Stabb, put in by his brother officers'.

<sup>269</sup> *Cornish Guardian*, 25 September 1903.

#### 14.4.3. South wall, bay 6, west of screen

Installed in 1892 by Clayton and Bell.<sup>270</sup> Dedicattee is Mary Henderson, wife of Mr George Henderson, JP. Not a war related theme instead window depicts three of the Beatitudes, and four saints, Anna, The Blessed Virgin Mary, Elizabeth, and Mary of Bethany. Michael Swift writes 'Victorian memorial windows to wives and mothers frequently stressed the Christian character of the deceased, and this is a fine example of its type'.<sup>271</sup>

#### 14.4.4 South wall, bay 7, west of screen

Tinted plain glass with hint of colour. After the Withers refurbishment many windows would have been of this type. Of this style of glass Arthur Quiller Couch (b.1863) noted in his 1944 autobiography (but referring to the pre-1871 restoration church)

We on the Decani side enjoyed the view of the south window of clear glass, through which one could follow the birds in their nesting business in the churchyard trees. Its clear quaint pane, too, all transparent had acquired a variety of tints out of which a wandering mind played at making patterns.<sup>272</sup>

#### 14.4.5. South wall, bay 8, west of screen (last window)

This was inserted in 1877, probably replacing a tinted earlier window. Memorial window given by the parents to the six children of William Henry and Sarah Ann Parkyn.<sup>273</sup> The individual dedicatees are not named, and all the details are symbolic or decorative. The tracery contains the sacred monograph 'ihs' flanked by alpha and omega. The repetition of central diamonds in the main lights is rendered less monotonous by the varied motives and colouring in the background quarries and borders.

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<sup>270</sup> *Western Morning News*, 25 April 1892

<sup>271</sup> *Royal Cornwall Gazette*, 21 January 1892 and 7 April 1892.

<sup>272</sup> Arthur Quiller Couch or 'Q' *Memories and Opinions: an unfinished autobiography* (Cambridge, 1944), p.21. Invoices survive at KK/P/13/2/57 for plain glazing supplied in 1871 by Daniel Bell of 74a Margaret Street, Cavendish Square, London.

<sup>273</sup> Window inscription "To the glory of God and in memory of six beloved children of William Henry and Sarah Ann Parkyn entered into rest. Erected AD 1877".

#### **14.5. Statement of significance**

Contents on south side collectively are of local interest. Connections with soldiery through memorials and stained glass. The casket is of international significance and has received much scholarly attention.

#### **14.6. Issues, vulnerabilities and opportunities**

14.11.1. The visitor entrance is from the south porch. The arrangements for visitor welcome and temporary furniture lay-out is not particularly welcoming.

14.11.2. The casket is crudely presented, poorly lit and inadequately secured in a case alongside silver flagons. Such an important items should be displayed under controlled environmental conditions.

14.11.3. Old heating equipment has been retained beneath the south aisle floor. This was most likely a solid fuel warm air system that supplied the church with heated air through floor ducts. Openings on the south exterior wall may have been connected with this system.

#### **14.7. Lost heritage**

14.7.1 The Russian icon lost in the burglary has never been retrieved.

## 15. Lady chapel (south east)

### 15.1. Historical overview

Formerly St John the Baptist chapel. In 1474 foundation of Stephen Naylor's chantry. The wagon roof has 1475 carved on it. There are bosses on the roof to the Lucombe family and to five trade and twenty religious guilds.

Towards the east end is evidence of a turret internal staircase that once led to the rood loft, this may have been sealed by 1788 during William Wood's work on the building (7.2.).

The south side of the church has been subject to several phases of rebuilding – by James Chapple in 1817 (7.3.) and by Robert Withers in 1878 (7.4).

*Slater's Directory of Cornwall* of 1852-3 noted

The free grammar school here was founded and endowed by Queen Elizabeth at the dissolution of Naylor's Chantry, it had been closed for some time previous to 1851, when a convenient and commodious school-room was erected over the corn market.<sup>274</sup>

In 2014 the Nicholson 1930s reredos screen was moved by Scott and Co. The benefit of this work was first, to reveal the Victorian reredos that had been hidden for some 80 years and second 'effectively relocating and enlarging the sanctuary/priests vestry to mirror the servers vestry in St Maurice's Chapel'.<sup>275</sup>

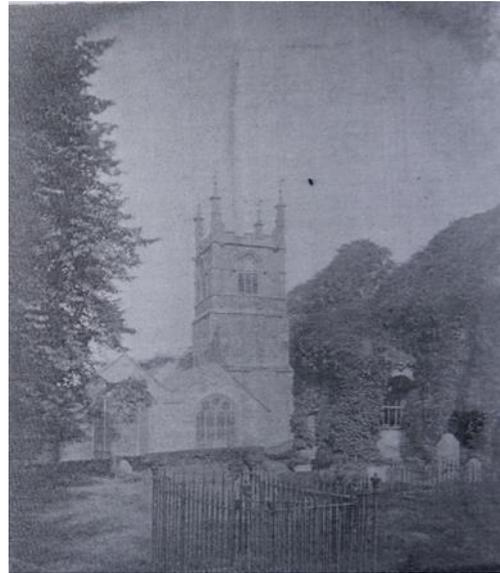


Figure 62 c.1870 image showing south east window (KK AD 325/1/5)

<sup>274</sup> Slater's Directory of Cornwall, 1852-53 (pages 5-7)

<sup>275</sup> David Scott 'Statement of Need' presented to DAC dated 30 June 2014.



Figure 63 Bodmin, Church, Side Chapel, 1897 Francis Firth ref 40580



Figure 64 Lady Chapel, 2010, before reredos screen moved

## 15.2. Fixtures and fittings

15.2.1. Oak panelling on south wall installed in 1956.<sup>276</sup>

### 15.2.2 Chancel Screen

15.2.2.1. Designed by Sedding and Wheatly ARIBA of Mansion House, Truro in 1924.<sup>277</sup> It received a Faculty in 1925.<sup>278</sup> The screen divides the south aisle and Lady Chapel and incorporates contemporary carved panels and old timber fragments.<sup>279</sup> The inscription across the transom states that the screen is a memorial to Felix Elford Coom (died 1899) and his wife Elizabeth (died 1895) and was given by their daughter Augusta St Aubyn Thomas (died 1928). The abrupt end of the coving on the north screen suggests the original intention was to run the new chancel screen across the whole width of the church.



Figure 65 'Bodmin Church. Design for completion of screens' signed C Nicholson and dated 10 December 1936. (Kresen Kernow)

15.2.2.2. Nicholson's plan (Figure 65), signed and dated 10 December 1936, notes 'Screen to the north chapel to be completed to the same design as that of the south chapel under the

<sup>276</sup> (Faculty Volume 04/10/1956 f.6 p.417 quoted in Warner p.95)

<sup>277</sup> KK X 272/4 dated 18 December 1924 and approved by the advisory committee on 3 February 1925

<sup>278</sup> Faculty Volume 25/05/1925 f.5 p.28 quoted in Warner p.95

<sup>279</sup> Photographs in Plymouth, The Box 116/47 and 244/1 show the 'old panels' restored and ready for use, as well as the completed screen.

same direction and by the same craftsman'. Against the south side he adds 'The Cornice and crest of the existing south screen to be returned against new work'. The aspiration to install a complete cancel screen, to Nicholson's plans, was never realised.

### 15.2.3. Vestry enclosure

Charles Nicholson's 1931-37 reredos were moved in 2014 by Scott and Co to new position in south chapel to create a sanctuary/priests vestry to mirror the choir vestry in St Maurice's Chapel. The ornate screen is made of new timbers and old panels (most likely bench ends as the bottoms have been rotted and replaced with scarfed sections. The intention to carved these replacement sections was never realised). Dado and cornice carving heightened in gold. Ornate doors at each end once led to vestry behind reredos. The angels have been removed and stored in the vestry.

15.2.4. Altar against east wall inscribed 'To the glory of God and in memory of C I Dickinson BA who from AD 1867 to AD 1883 served at the altar of this church as vicar. Given by his friends of the parish. A Faculty of 1928 relates to 'Carved altar for St John's aisle [and] restoration of Chippendale canopy found in parvise'.<sup>280</sup>

15.2.5. Faculty for statute of Our Lady in Lady Chapel 11 November 1937.<sup>281</sup>

### 15.2.6. Memorials/ objects in vestry

15.2.6.1. Ecclesiastical tiled floor set with tomb slabs of Nicolas Trebilcock 1724 (relocated from chancel) and William Wymond 'Surgeon' (d.1730). Another for William (d.1810) and Sarah Hambley (d.1812) and Elizabeth Hambley (d.1810) – carved into the slate slab is 'The original memorial of which this is a transcript, lies broken and defaced beneath this stone, which was placed here in the year 1910 by Edward Hambley, a great grandson of the above named William Hambley'.

15.2.6.2. South of window memorials to Pennington family (d,1738,1748,1789); Antony Hosken (d.1788) and three more Gilbert memorials (Gilberts of Priory House).

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<sup>280</sup> Truro Kalander 28/10/1928.

<sup>281</sup> KK P13/6/16

15.2.6.3. Various unsigned late-18th and early-19<sup>th</sup> century wall marbles including a group to the Gilbert family at east end of south chancel aisle. Maclean notes several floor mounted tomb slabs in this area including some to the Gilbert family.<sup>282</sup>

15.2.6.4. Wall memorials to Susanna Burrows (d.1803) and Greek Revival style memorial to Spiller family.

15.2.7. Inscribed furniture in vestry Cupboard with carved ship frontage 'In memory of Josephine Cleveland who died 30 December 1945'.

15.2.8. Oak chair 'Presented by W S Smith MBE Mayor 1950 -51' and inscribed chairs presented between 1963 and 1969.<sup>283</sup>

### 15.3 Windows

15.3.1. East window in Lady Chapel

Largest window in the church, made in 1886 by the Plymouth firm of Fouracre & Watson – their largest single commission in Cornwall. Window, donated by Revd Walter Raleigh Gilbert, husband (widower) of dedicatee Mrs Clara Gilbert, formerly of Priory House, Bodmin.<sup>284</sup> Pre-Raphaelite design, richly coloured, showing angels gathered around a crowned central angel holding a reaping hook, the main six lights show figures of six allegorical Christian virtues. These are set above six Biblical characters, whilst along the base each of the six predella panels shows a scene from that biblical character. Below each of the twelve main figures is a typical Fouracre panel of foliage, and the inscription is Fouracre's usual white gothic script in black background.

15.3.2. South wall, bay 1 (within vestry)

An 1898 window by Clayton and Bell. In memory of John Pomeroy Gilbert, second son of Revd Walter Raleigh Gilbert, who died 8 July 1898 aged 8. The Arms, crest and motto of Gilbert of The Priory, Bodmin are in the tracery. The four predella scenes from the childhood

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<sup>282</sup> Maclean p.166

<sup>283</sup> List of inscriptions at KK PL13/2/324

<sup>284</sup> *Royal Cornwall Gazette*, 22 January 1886

of Christ, the main lights showing the ever-popular Victorian subject of Suffer Little Children which are the most accomplished parts of the window.<sup>285</sup>

### 15.3.3. South wall, bay 2

1884 memorial to Robert Edyvean, who died 18 September 1880. Repetitive roundel and diamond motifs, carries his initials with crowns, fleur-de-lys and roses, which are mirrored in the foliage background quarries. Michael Swift writes 'But it is in the tracery where the main interest lies, with the clear emblems of Masonic tools such as the set-square and compass. Mr Edyvean was a prominent Mason in this part of Cornwall'.

### 15.3.4. South wall, bay 3 (east of screen)

Clayton and Bell window of 1869, dedicated to William Robert Hicks, JP, of Bodmin, formerly Superintendent of the County Lunatic Asylum, who died 5 September 1868.<sup>286</sup>

## 15.4. Statement of significance

The south chapel is of low significance, its meaning and focus as a worshipping space has been lost since the installations of the new vestry screen.

## 15.5. Issues, vulnerabilities and opportunities

The Gilbert and Hicks (15.3.2. and 15.3.4.) windows suffer from a severe loss of paint detail which seriously detracts from its effectiveness.

## 15.6 Lost heritage

South Chapel Altar Cornice, plan prepared by Violet Pinwill shows a strip of carving for a cornice over the south chapel altar. This work, if it was ever carried out, is no longer evident.<sup>287</sup>

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<sup>285</sup> *Western Morning News*, December 24, 1884. Feature notes that the windows were all glazed and painted by Messrs. Bell and Co., the well-known London firm.

<sup>286</sup> *Western Morning News*, 19 January 1870.

<sup>287</sup> KK P13/2/73 Plan. Bodmin. From V. Pinwill re Altar Cornice for South Chapel.

## 16. Assessment of Potential and Constraints

16.1 This report shows that the church has undergone a lot of change over the centuries. However, a good deal of the church furniture survives, alongside items of high significance.

16.2. The PCC are ambitious in their aims to use the church for religious and non-religious events. To do this effectively radical reordering needs to be considered which will put the welfare facilities at the centre of the plans. This may need to factor in equal access for disabled users. Looking at significance, the west end would be the best place to consider. The aspiration to have better visitor displays and interpretation would fit in well with the west end being developed in this way.

16.3. Ways of enhancing the church and its significance should be looked at, particularly in representation, better interpretation and improved visitor facilities.

Table 5 Issues, vulnerabilities and opportunities that might enhance the significance of this major church. Note: high, medium and low priorities are not prioritised.		
	The significance, grandeur and setting of Prior Vivian's tomb chest is negatively impacted by the extension to the vestry. This extension was carried out under Archdeacon's license but made permanent in 2014 under Faculty. The recent intervention with green curtains obscures the north side of the tomb which is no longer visible on all sides. The removal of this vestry space would (possibly) uncover some important floor memorials and improve the setting of this internationally significant tomb chest.	High. Poor setting of highly significant monument.
	The church is, in places, cluttered and would benefit from a <i>de minimus</i> policy.	High
	The significance of the chapel is impacted by the poor state of the colours and their presentation.  Netting has been installed however this has now become detached in places. A decision will need to be made soon whether the serious conservation work is carried out and the colours rehung or whether they have low intrinsic value and are therefore left to decline further (which alludes to faded glory) or if they are removed altogether. In their current condition they add very little to the overall interpretation and presentation.	High Poor understanding of what visitors are looking at. Little meaning or focus.

	<p>The colours were once displayed along the whole north aisle which would have given a greater impact, today they have been represented in a more concentrated manner at the east end. This puts the colours out of kilter with the memorials at the west end of the north aisle, indeed some of the brass plaques are missing while a marble plaque, in the south aisle, mentions the colours but does not connect with any display. The area is poorly interpreted.</p>	<p>High The poor state of the colours gives a poor impression of presentation and conservation awareness.</p>
	<p>The casket is crudely presented, poorly lit and inadequately secured in a case alongside silver flagons. Such an important items should be displayed in secure and controlled environmental conditions. Determination of ownership would place emphasis on who funds any future works.</p> <p>Any new displays would include enhanced presentation of historic plate.</p>	<p>Highly significant object displayed and poorly cared for.</p>
	<p>Maintain condition of the buildings in line with findings of QI architect inspection.</p>	<p>High Duty of care</p>
	<p>Relocate font cover 'the west of the screen in the south aisle' as per DAC guidance. This is a nice object and should be appropriately cared for.</p>	<p>High Duty of care</p>
	<p>Column in churchyard needs conservation attention.</p>	<p>High Duty of care</p>
	<p>Plans to reinstate the wall mounted memorials at the west end (removed during works in Spring 2022) should be considered soon.</p>	<p>High Duty of care</p>
	<p>The vestry room at the north end and the kitchenette/ toilet at the west detract from the openness of this aisle and breaks the vista from the organ to the Vivian tomb.</p>	<p>Medium Consider in future planning</p>
	<p>A set of specialist conservation reports on the collection will inform future conservation spend. Stained glass and furniture may be considered a priority.</p>	<p>Medium Will help long-term spend planning.</p>
	<p>Clear external shed of historic collections and consider reinstatement and/or disposal.</p>	<p>Medium Duty of care</p>
	<p>A mapping exercise regarding wall and floor mounted memorials in their current positions as opposed to their historic positions could be carried out. This will help understand significance and will inform future presentation and interpretation.</p>	<p>Medium May inform interpretation and</p>

		presentation of areas.
	Consider realigning stone screen and re-establishing the choir stalls in the choir to restore the historic focus and be true to the Withers re-ordering between 1878 and 1885.	Medium Restore historic focus to east end.
	The positioning of the oil fired boiler needs consideration. This might be best considered at the end of its lifespan. Alternative fuels and sustainable solutions should be explored in line with the Church's obligations to Creation Care.	Medium Creation Care
	The organ (national significance) sits awkwardly in its cramped position, the pipes and gilded screen are poorly positioned and not well presented. The welfare facilities and storage cupboards negatively detract attention from the impact of the organ.	Medium
	As of 2022 works at the west end have rendered the walls bare of plaster and the monuments have been removed and are currently in storage. A plan should be set to reinstate these pieces.	Medium
	A re-ordering scheme put forward by GHK and presented to the DAC on 25 June 2007 proposed developing the west end with glass screens to create flexible spaces with facilities. It would seem an opportunity to develop the west end to provide interpretation and facilities for the congregation and visitors to the church. Re-siting the organ may form part of this scheme and should not be disregarded, particularly as its position in the building has varied over time.	Medium This should be re-explored in conjunction with DAC.
	The kitchenette and toilet facilities negatively detract from the appearance of the north aisle. These may sit better in the west end, incorporated with displays and interpretation that would benefit the overall visitor experience. Furthermore, with visitor services positioned at the west end would improve the visitor welcome and flow around the building.	Medium
	Update terrier and inventory	Last dated June 2007
	Investigate new lighting scheme to pick out significant features in the building and improve interpretation.	Medium
	The visitor entrance is from the south porch. The arrangements for visitor welcome and temporary furniture lay-out is not	Medium

	particularly welcoming. Develop visitor route with good interpretation and guide book.	
	Consider a museum style inventory of contents	Medium Good practice
	Consider an emergency plan and salvage list	Medium Good practice
	Prepare projects prior to funding applications. Having 'oven ready' projects ready-to-go will allow the church to benefit from end-of-year or short turnaround funding.	Medium Good practice
	Initiate an in-house memories project to record oral history of long-standing members of congregation.	Medium
	Decide future of books in Parvise chamber. Report of provenance and apply to DAC for disposal or relocation.	Medium Duty of care
	Replace angels onto vestry screen in Lady Chapel. Repatriate carvings on Nicholson's reredos.	Medium Duty of care
	The importance of the building and some of its contents would benefit from a conference which could discuss the importance of the building, its priory neighbour, font, organ, casket, furnishings, plate etc. Produce a published set of proceedings.	Low
	Be aware of any contested histories within the building	Low
	Consider project to finish chancel screen	Low

## 17. General assessment of significance

Table 6 General assessment of significance		
	Church building	<p>The church of St Petroc, Bodmin, is Grade I listed by Historic England. This means that the building and the collective contents are of exceptional interest. Only 2.5% of listed buildings are Grade I</p> <p>The collection/object makes a substantial contribution to Cornwall's culture, history and identity.</p>
6.	Churchyard	<p>Collections and monuments in the churchyard are collectively Grade II* or Grade II listed by Historic England. This means that they are</p> <p>Grade II* particularly important buildings of more than special interest; 5.8% of listed buildings</p> <p>Grade II buildings are of special interest; 91.7% of all listed buildings are in this class and it is the most likely grade of listing for a home owner.</p>
9.	Chancel and sanctuary (east)	<p>The east end is well-focussed through the arrangement of fixtures and fittings. Several major re-orders have taken place and a minor re-ordering was carried out in 2014. Revealing the Victorian reredos has increased the significance of the Victorian building however the loss of the choir is regrettable but understandable in the current exercise of mission and worship.</p> <p>Contents by notable makers/ designers including Bowman &amp; Sons, Clayton and Bell, Charles Nicholson and George Tinworth and fragments of Matthew More's medieval carpentry would be classed of being of regional/ national significance.</p>

		The exception to this is the tomb of Prior Vivian which would have a wider national significance with its noted provenance and significant maker. However, the setting of this monument is negatively affected by the vestry
10.	St Maurice's chapel	The chapel of St Maurice has local significance in that the collection makes a substantial contribution to a specific regions culture, history and identity. In this case the flags, banners, windows and memorials create an en-suite memorial to the Devon and Cornwall Light Infantry which had barracks in the town.
11.	Tower	The bells are of local significance however the importance of bells and ringing to support worship and mission cannot be underestimated.
12.	North aisle and nave	As an extension of St Maurice's chapel the north side of the church retains a strong local significance through memorials many of which represent DCLI connections. The Egypt and South Africa war memorial (1882-1902) is a good example however it is not marked with a maker's name.
13.	West end (including font and organ)	The font and organ, both have national significance. There are memorials with strong regional interest. The west entrance, both externally and internally, are architecturally good quality Victorian interventions and constitute a fitting entry to the building.
14.	South aisle	Contents on south side collectively are of local interest. Connections with soldiery through memorials and stained glass. The casket is of national/ international significance and has received much scholarly attention.
15.		

	Lady chapel (south-east)	The south chapel is of low significance, its meaning and focus as a worshipping space has been lost since the installations of the new vestry screen. However, there are memorials in the vestry (now hidden) that have strong connections with significant local families and benefactors to the church.
	Collections listed as Grade I in Historic England description (see appendix 20.6).	<ul style="list-style-type: none"> <li>• C12 font</li> <li>• piscina including C15 octagonal cresset</li> <li>• late C15 bench ends and rood screen panels incorporated into rood screen</li> <li>• some bench ends reused in choir stalls and desk</li> <li>• 1932 reredos by Sir Charles Nicholson incorporating some original 1491 Mathley More Panels</li> <li>• carved oak pulpit with panels and later embellished base partly of choir stalls</li> <li>• C18 elvan fragment of former lantern cross</li> <li>• two c1500 double-sided German painted panels on piers</li> <li>• lectern incorporating C15 carved oak misereres</li> <li>• C17 carved oak chair</li> <li>• fragment of C15 painted wood (unable to locate)</li> <li>• The Bodmin Casket</li> <li>• Tomb of Thomas Vivian</li> <li>• slate slab to Richard Durant d.1632</li> <li>• slate slab to Peter Bolt d.1633</li> <li>• memorials to Bernard Flamank 1658, Elizabeth Bernard and by Neville Burnard to Alice, daughter of William and Ann Webb of Altarnum.</li> <li>• wall marble to Michael Bennet by William Behnes</li> <li>• wall marble to Captain Oakely by Behnes</li> <li>• various late C18 and early C19 wall marbles including a group to the Gilbert family at E end of S chancel aisle.</li> </ul>

		<ul style="list-style-type: none"> <li>• Stained glass windows to John D Watkins (N wall of chancel aisle); another to E end to E of chancel; Clara, wife of Walter Raleigh Gilbert of the Priory (qv) daughter of John Michael Williams of Caerhays (E end of S chancel aisle) and windows dated 1880, 1898 and to William Robert Kirke d.1868 aged 60, all to S wall of S chancel aisle.</li> <li>• Several windows to the Duke of Cornwall's Light Infantry including one over war memorial in N aisle and one to Captain William Henry Liddle, also 2 windows to W end.</li> </ul>
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## **18. Formulation of management policies**

Because of time constraints on this project this section has not been considered. Table 5 (above) considers actions that will retain and enhance the significance of the church while table 6 looks at significance of individual components of the building.

For the sake of this report it is assumed that policies are in place for maintenance, repair, access, services, health and safety, community consultation, planning, archaeology, ecology, new work and visitor management. In addition a disaster management plan, disability audit, sustainability audit and chattel inventories of church goods should be kept available

The actions on this CMP should be reviewed on a regular basis. Likewise, new information or research should be added to this report so that it continuously evolves and remains accurate and useful.

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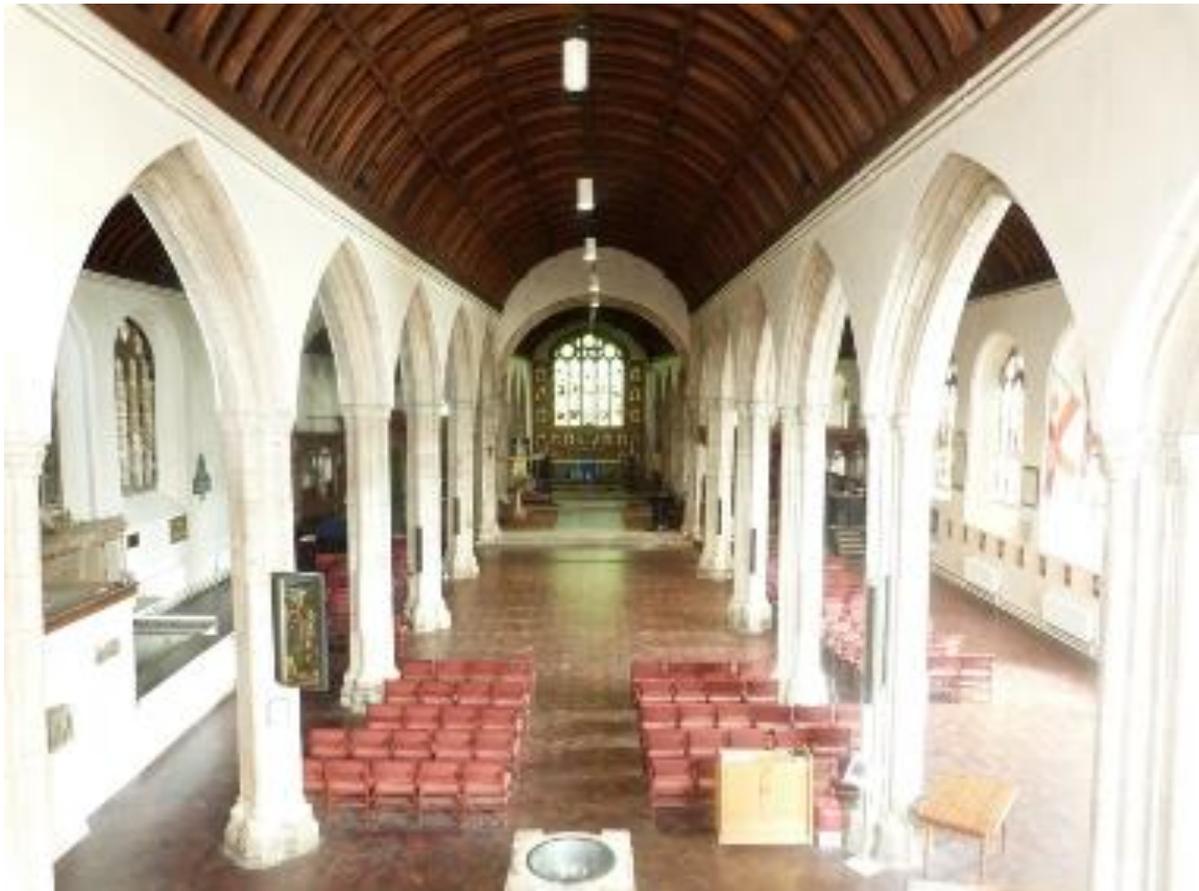


Figure 66 Church looking east from gallery, May 2022.

## 20. Appendices

- 20.1. Gallery of images
- 20.2. Recent Faculty applications
- 20.3. Reference to vestments
- 20.4. Extract from the Times 27 December 1999
- 20.5. Notes on heating services Historic England listing entry
- 20.6. Historic England listing entry

### 20.1. Gallery of Images

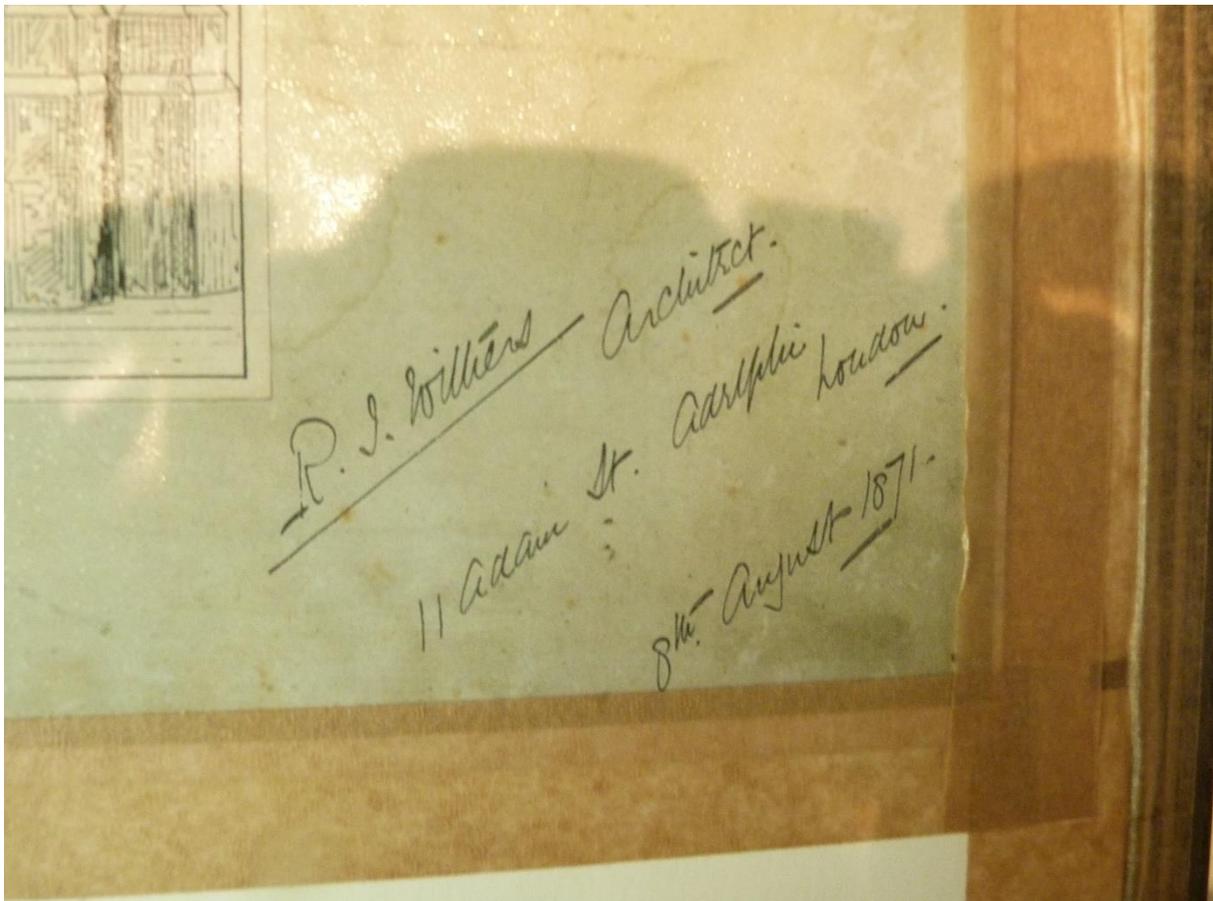


Figure A1 Rear of Robert Withers drawing, signed and dated 8 August 1871.

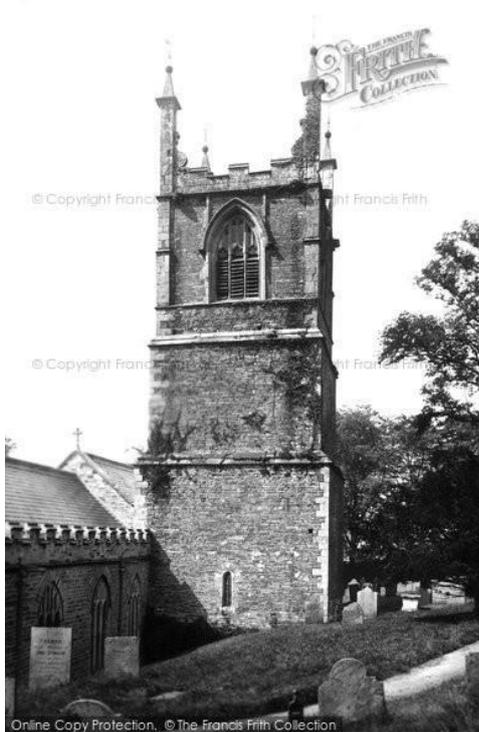


Figure A2 Bodmin, St Petroc's Church Tower, 1890

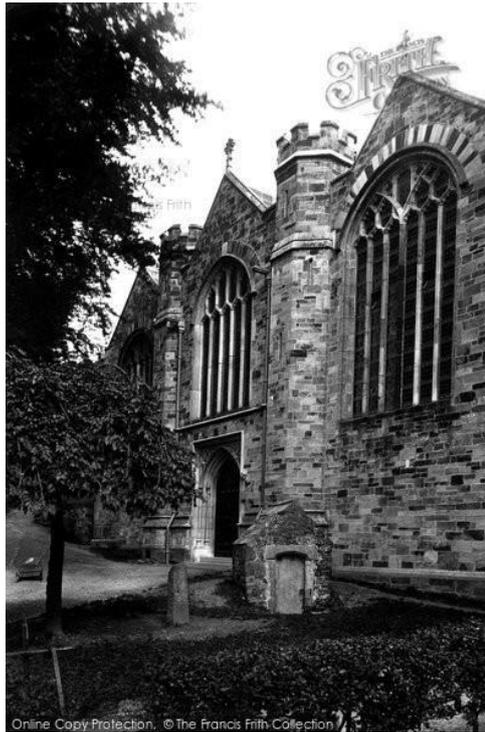


Figure A3 east end of church, 1890.



Figure A4 Bodmin, St Petroc's Church, north elevation and tower, 1894.



Figure A5 Bodmin, St Petroc's Church, west end from road, 1894.



Figure A6 Bodmin, St Petroc's Church and St Thomas' Chapel, 1894

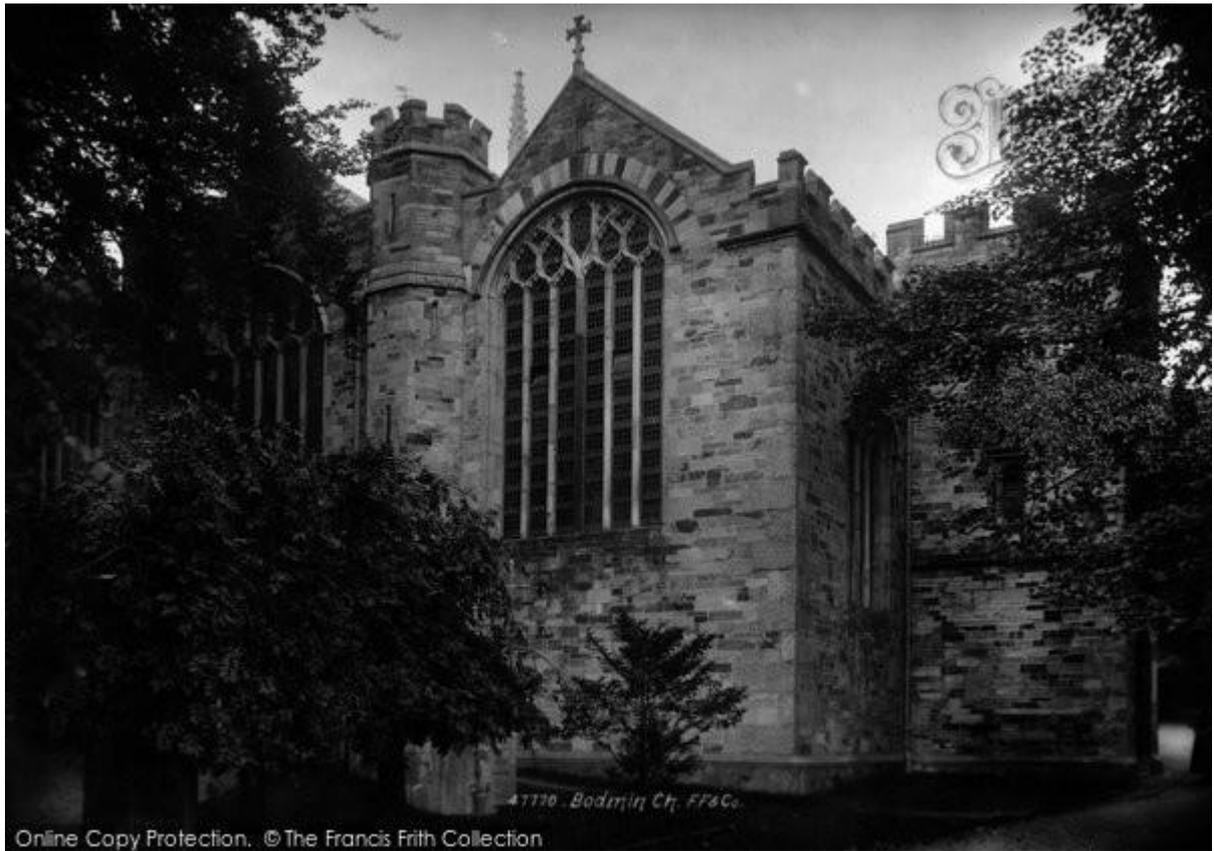


Figure A7 Bodmin, St Petroc's Church, west end, 1901.



Figure A8 Bodmin, Church Interior, 1901.



Figure A9 Bodmin, Church Interior 1901.



Figure A10 St Petrock's church, Bodmin, c.1905



Figure A11 Bodmin, St Petroc's Church And Robartes Gardens, 1906.



Figure A12 "Parish Church of St Petroc, Bodmin, c1910," [cornishmemory.com](https://cornishmemory.com/item/WAT_03_157), accessed March 21, 2022, [https://cornishmemory.com/item/WAT\\_03\\_157](https://cornishmemory.com/item/WAT_03_157).



Figure A13 "Bodmin, St. Petroc's Church," n.d. [cornishmemory.com](https://cornishmemory.com), accessed March 21, 2022, [https://cornishmemory.com/item/WAT\\_03\\_087](https://cornishmemory.com/item/WAT_03_087)

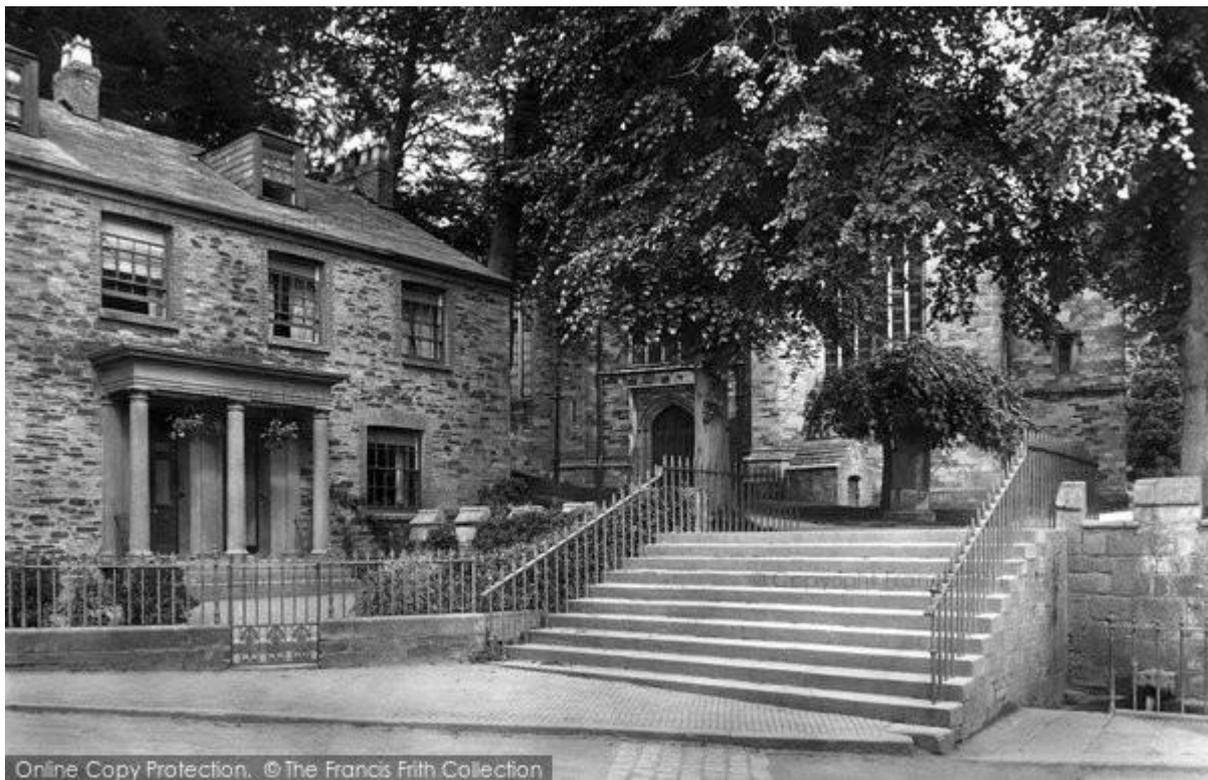


Figure A14 Bodmin, The Church Steps ,1920



Figure A15 Bodmin, St Petroc's Church, 1931.



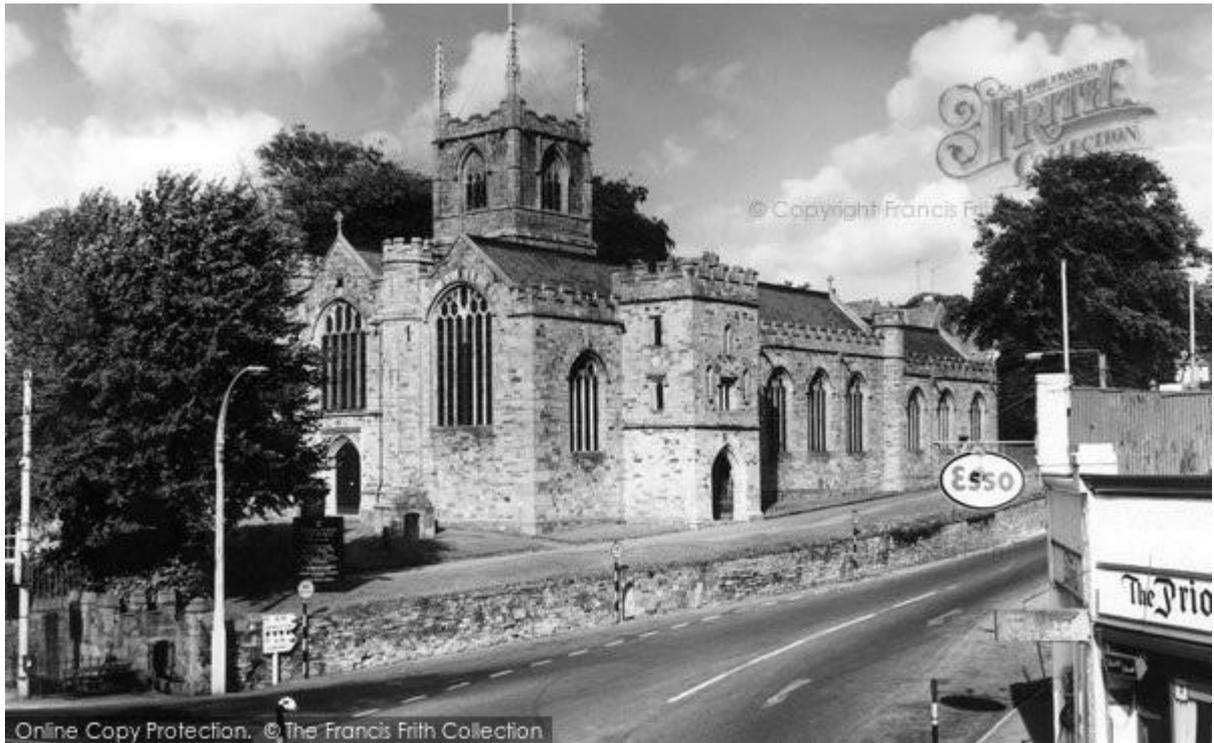
Figure A16 Bodmin, St Petroc's Church, 1931.



A17 Bodmin church, interior, c.1930



Figure A18 The Chancel, Parish Church c.1930



A19 South front , c.1955.

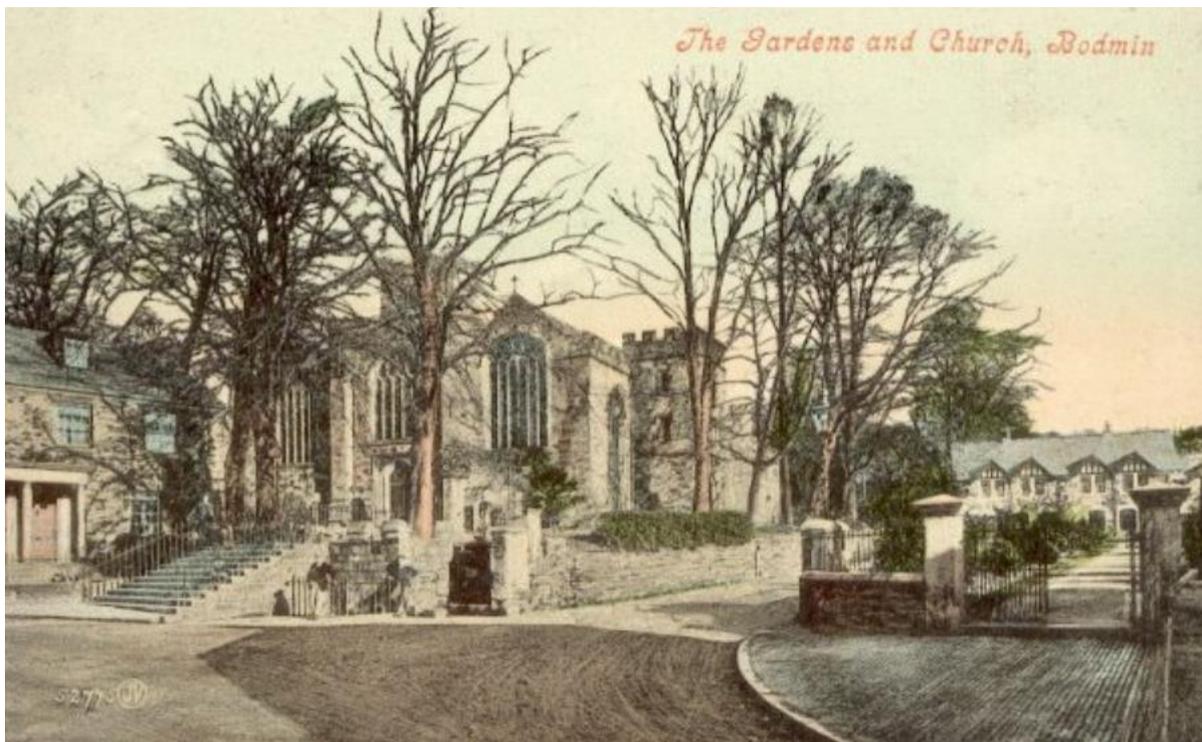


Figure A20 The Gardens and church, Bodmin, nd.

## 20.2. Recent Faculty applications

2020-055255 Installation of CCTV/Live streaming cameras and re-siting of audio equipment

2021-067642 Repairs to south parapet turret

2021-066685 Installation of a new information signboard about St. Thomas' Chapel in the churchyard

2021-063801 Repairs to north parapet, partial internal re-plaster repairs, localised re-pointing

2021-062544 Replacement of tower roof covering and associated high level maintenance works like for like

## 20.3. Notes on vestments and textiles

1897 White Cope.<sup>288</sup>

1910 Red vestment, silk embroidered with dalmatic and tunicle' donated by E Vernon Collins, Blisland.<sup>289</sup>

1910 Red silk vestment, silver repousse chalice and paten set with precious stones value £25.<sup>290</sup>

1911 Green silk vestments.<sup>291</sup>

St Maurice's chapel

Lace work by Brenda Dunster, c.2010-15

Altar cloth 'RSM Ben Dunster Memorial Cloth', credence cloth (for small table to place the sacraments) high altar top cloth

Frontals made by Sue Rescorla.

Gold (Cornish miner's lamp – to show that Jesus is the light of the world, used at Christmas and Easter)

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<sup>288</sup> *Truro Kalander* 18/03/1897

<sup>289</sup> KK P13/2/329

<sup>290</sup> *Truro Kalander* 25/12/1910.

<sup>291</sup> *Truro Kalander* 11/06/1911

Green (Tree of Life - Common time – to show growth, used at Trinity and Epiphany).

Red (Cornish Industry, used at Palm Sunday, Pentecost and Martyr Saints)

Crown of Thorns (used at Lent)

Fish (Cornish Fishing, used at Advent (and Lent))

Mothers' Union (used on Mothers' Union Sunday/ Mothering Sunday)

Remembrance (used on Remembrance Sunday)

Lady Chapel (altar cloth originally used in the Lady Chapel, now used on the mobile altar)

Kneelers, chair cushions, warden's kneelers made by Daphne Bailey, Daphne Pearce, June Carswell, Sheila Ward, Jenny Thomas and her daughter Lisa.

Guild Banners used at the Bodmin Riding Festival. Made by a local group and maintained by Brenda Dunster.

#### **20.4. Extract from *the Times* 27 December 1999**

Inquisitive email leads to discovery of £300,000 horde

A church is celebrating the remarkable discovery of a £300,000 hoard of antiques after it received an inquisitive email from a priest in Australia.

The Rev Graham Minors, rector of St Petroc's church in Bodmin, Cornwall, yesterday said the treasure was discovered after the church was contacted about the Bodmin Chalice, a silver goblet hallmarked 1510, just after Henry VIII's accession to the throne.

The goblet, which was adapted into a chalice in 1576, was part of the collection discovered last month in a wooden box at the local Barclays Bank. The antiques had not been seen for almost 30 years.<sup>292</sup>

The box also contained two 17th century silver flagons used for holding wine, an extremely rare 24in high "steeple chalice" dating from 1620, two antique silver plates, candelabra and a matching pair of silver and gold chalices from the 1800s.

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<sup>292</sup> *The Times* 27 December 1999. The chalice latter appeared on the Antiques Roadshow filmed at Lanhydrock in 2008. <https://www.youtube.com/watch?v=0bQ7KNLyioK> accessed 12 April 2022.

## 20.5. Notes on heating services

A underfloor boiler (found in the south aisle during the 1970s flooring works may well have been an early solid fuel boiler that delivered warm air to the church via open grilles in the floor. In 1898 new 'heating and ventilation apparatus' costing £280 was installed.<sup>293</sup> Faculties 'for heating upgrades were given in 1913 'new heating apparatus'<sup>294</sup> and 'low pressure 'accelerated' hot water system 4 October 1956.<sup>295</sup>

## 20.6. Historic England listing entry

Heritage Category: Listed Building, Grade: I

List Entry Number: 1355166

Date first listed: 24-Mar-1949

Statutory Address 1: CHURCH OF ST PETROC, CHURCH LANE

Statutory Address 2: CHURCH OF ST PETROC, PRIORY ROAD BODMIN

SX0767 PRIORY ROAD 629-1/2/96 (North side) 24/03/49 Church of St Petroc

GV I

Parish church. Part of tower Norman, otherwise 1469-72, restored 1814, 1867, 1888 and 1930. MATERIALS: local squared and coursed stone with granite and freestone dressings; dry slate roofs. PLAN: 6-bay nave; 3-bay chancel; north and south aisles; north tower at junction between nave and chancel and 2-storey south porch. EXTERIOR: much retooled or refaced in C19 but incorporating outer granite frames of C15 windows and some C15 tracery. West end partly rebuilt in C19 when a Norman doorway was replaced by present 4-centred arched doorway; 5-light Perpendicular style window above and coped gable; 2 flanking octagonal stair turrets and gable ends of N & S aisles, each with large window in Perpendicular style. Embattled S elevation has 2-storey porch to 2nd bay: 4-centred arched doorway; strings above ground floor and below parapet; niches to 1st floor of front. Priest's door towards right. Central bay of E wall much rebuilt late C19. N tower contains Norman masonry to lower stage: small windows. INTERIOR: C15 waggon roof to chancel aisle with 1471 date painted on, otherwise replaced in C19; tall standard A (Pevsner) granite arcade piers with depressed 2-centred arches and 3 basket arches between east and west end; flat plastered walls. Porch has remains of stone fan-vaulted ceiling, a rare feature in Cornwall. FITTINGS: good quality C12 font with deep granite bowl on short shaft, slender corner shafts with busts of angels on capitals, decorated with carved foliage and scrolls, animals and trees-of-life; 3 piscina including C15 octagonal cresset by S door; late C15 bench ends and

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<sup>293</sup> Truro Kalendar 01/03/1898.

<sup>294</sup> Faculty Volume 19/03/1931 f.5 p.199 quoted in Warner p.95

<sup>295</sup> KK P13/6/18 and Faculty Volume 04/10/1956 f.6 p.417 quoted in Warner p.95

rood screen panels incorporated into rood screen, some bench ends reused in choir stalls and desk; 1932 reredos by Sir Charles Nicholson incorporating some original 1491 Mathley More Panels; carved oak pulpit with panels and later embellished base partly of choir stalls; C18 elvan fragment of former lantern cross; two c1500 double-sided German painted panels on piers; lectern incorporating C15 carved oak misereres; C17 carved oak chair, and a fragment of C15 painted wood. The Bodmin Casket, C12 of ivory is set into S wall of S aisle, possibly the casket in which the remains of St Petroc were handed back to the Prior of Bodmin in 1177. MONUMENTS: a free-standing monument between chancel and N aisle to Thomas Vivian, one of the last priors of Bodmin d.1533, of black Catacleuse stone and grey marble recumbent effigy on chest decorated with figures of the Evangelists, cherubs with shields; slate slab to Richard Durant d.1632; another to Peter Bolt d.1633, depicting his 2 wives and 13 children, others to Bernard Flamank 1658, Elizabeth Bernard and by Neville Burnard to Alice, daughter of William and Ann Webb of Altarnum, died 19.9.1833 aged 3 years 3 months; wall marble to Michael Bennet d.1821, by William Behnes, another to Captain Oakely, d.1835 also by Behnes; various late C18 and early C19 wall marbles including a group to the Gilbert family at E end of S chancel aisle. MEMORIAL GLASS: 1859 to John D Watkins (N wall of chancel aisle) d.1846 aged 69 and his wife Loveday d.1857 aged 78; another to E end to E of chancel (inscriptions inaccessible at time of survey); Clara, wife of Walter Raleigh Gilbert of the Priory (qv) daughter of John Michael Williams of Caerhays (E end of S chancel aisle) 1869-1884, fitted 3.10.1884; windows dated 1880, 1898 and to William Robert Kirke d.1868 aged 60, all to S wall of S chancel aisle and several windows to the Duke of Cornwall's Light Infantry including one over war memorial in N aisle and one to Captain William Henry Liddle, also 2 windows to W end. (The Buildings of England: Pevsner N and Radcliffe E: Cornwall: London: 1970-: 41-43; Kelly: Kelly's Directory of Cornwall: London: 1902-: 34 & 35; Wilkinson Rev J J: The Building of Bodmin Church 1469-72: 1874-).

Listing NGR: SX0731667032

Memorial to Rev Kendall (Faculty Volume 19/09/1916 f.4 p.2 quoted in Warner p.95

Piscina (image in Blight Ancient Crosses of Cornwall, 1858

